

FILMS

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VARIETY

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BIGGEST PIC STAR TREK TO B'WAY

Nothing Like a Dame to Hypo B.O., Niteries Veer Back to S.A. Lines

More and more niteries are veering toward production as a means of hypoing business. In New York, Nick & Arnold's Versailles has packed Georgie Hale to stage the shows, and Angel Loper' Chateau Madrid has signed the Winnie Hoveler line. Latter spot has been on a one-act and band policy since its opening nearly a year ago.

The Versailles went in for lines and production during World War II, when scarcity of meats and imported foods forced the bonifaces into those spheres in order to hold on to current patronage and entice the nouveau-riche who in that period started to invade the swankeries. When foods again became freely available, Versailles resumed its prewar policy with one- and two-act bills.

Aside from the Versailles and Chateau Madrid, an increasing number of out-of-town cafes are inquiring about lines. Another indication that girly stuff is in greater demand is seen in the fact that Wally Wanger is re-entering the production business. For a time, Wanger devoted his time principally to the running of dance schools. He's already installed a line in the Casa Seville, Franklin Square, L.I., and is dickering for installations in other spots.

One element that is causing an increasing number of inquiries for ensemble cheesecake is that in the New York area the three most successful spots all have production shows. The Latin Quarter, Copacabana and Riviera have virtually tied up the remaining niterly spots in this vicinity. Other spots

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ON-SPOT NEWSPAPER VIA TV 'WALKIE PEEPIE'

In the spirit of "Space Cadet" and other science-fiction heroes, Dr. Alfred N. Goldsmith, inventor and consultant to Radio Corp. of America and other firms, has perfected a gadget which can make a "roving television reporter" a real-life miracle.

Idea is to use a portable tele camera and transmitter which would "permit the rewrite man in a newspaper city room to look over the shoulder of a reporter covering a news event." City room could see an accident in all its detail, a courtroom proceeding or any other similar event, as the "roving TV reporters" are in the field, and do the rewrite immediately, without the traditional "give me the city desk" call of the legman.

In March RCA demonstrated its "back-pack" tele camera and transmitter, which has been dubbed a "walkie-peepee." Self-contained portable unit, with its own power supply, uses microwave for transmission, and has two-way communications, allowing the central office to give the field man orders. It was developed by RCA staff under Dr. V. K. Zworykin.

'Talking Clocks' With Plugs May Rival AM

As though radio hasn't enough competition from TV, "talking clocks" are now going after a slice of the audio advertising pie.

Clocks wired for sound have been patented by T. J. Valentino, recording engineering consultant, and Robert Fine, chief recording engineer of Reeves Sound Studios. The wall clocks will be equipped with long-play disks, wire or tape recorders, and installed in retail stores where they will deliver 20-second plugs every quarter-hour to the "captive" audience of shoppers.

Theatre, Home TV Rivalry Muddles Boxing Pattern

Future pattern of televised boxing, with both theatre TV and home TV competing for exclusive rights, is still in a muddled state. Spokesmen for both brands of video, as well as for the International Boxing Club, which promotes the major bouts, declared this week they don't know how the pattern will evolve for the future, especially in the light of this week's events. Pabst, which sponsors the fights for home TV over the CBS network, obtained rights to two championship bouts, for next Wednesday (22) and Aug. 29, while the Ray Robinson-Randy Turpin repeat match Sept. 12 went to the theatres.

Because of Turpin's surprise-victory over Robinson in England last month, the repeat is expected to be the hottest fight of the season. But it was revealed this week that, while Pabst and its ad agency, Warwick & Legier, discussed the bout with IBC, they put in no actual bid for rights. Reason is that the fight is to be an outdoor event, scheduled for the Polo (Continued on page 18)

Skelton-Rose's 2-Man 'Clown & Baton' 1-Niters

Comedian Red Skelton and composer-orch leader David Rose have teamed for a novel series of one-nighters across the country, in which they plan to do a two-man show titled "The Clown and the Baton." Unique aspect is that a specially-selected man will go out several weeks ahead of them to line up a full orch recruited locally in each city. Crew would be thoroughly rehearsed and ready to take the stage for the complete show as (Continued on page 61)

TOP PLAYWRIGHTS ON 1951-52 SKED

By HOBE MORRISON

This will be the sober season on Broadway. Musicals will probably be conspicuous by their scarcity, and the shortage of comedies may be no laughing matter. But there'll likely be enough serious dramas to tax the manpower of the stagehands' union. From advance prospects, it'll be a tough season for that growing contingent, the escape-hungry tired businessman—and perhaps less than a cleanup for the brokers.

The influx from Hollywood will apparently be the greatest in years, with such long-absent prodigals as Ginger Rogers, Robert Cummings and Ann Southern joining already-established emigres like Henry Fonda, Gloria Swanson, Fredric March and Melvyn Douglas. Their presence should help atone for the expected absence of such boxoffice draws as Helen Hayes, Katharine Cornell, Judith Anderson, Tallulah Bankhead, Maurice Evans, Alfred Lunt and Lynn Fontanne.

Many of the top author names will toss scripts into the production hopper, but few of the outstanding musical writing teams will offer new works. The active dramatists will include Robert E. Sherwood, Maxwell Anderson, Elmer Rice, George Kelly, Howard Lindsay and Russel Crouse, Anita Loos, Paul (Continued on page 62)

TV Set Production Hits 2-Year Low

Washington, Aug. 14. Television set production during July was the lowest of any month in two years, with output at 116,055 units, according to preliminary estimates of the Radio-Television Manufacturers Assn. While factory vacation shutdowns during the first two weeks of the month contributed to the slump, July output was still only about one-third of the same month a year ago.

Despite the fact that weekly turnout has been cut from about 150,000 sets at the beginning of 1951 to around 51,000 sets currently, factory inventories are still increasing. Estimates place the number of sets on hand at nearly 800,000—a month's supply at the rate the industry was operating last fall but a four months' supply on the basis of current output.

Granting of power boosts to 41 stations by the FCC, as a result of the partial lifting of the freeze, is expected to stimulate sales. In some areas, notably Miami, coverage has been substantially increased, opening up new markets. Plans to begin operation of XELD-TV in Matamoros, Mexico, serving a population of 300,000 across the border in Texas, is expected to act as a further stimulus.

Pix Pasture-ize Aging Stars in Nix Of 'Love Begins at 40'; Stress Youth

Neighbor Sues for Half Of 'Stop Music' Swag

Salt Lake City, Aug. 14. Rudy Marchetti, winner of the "Stop the Music" jackpot on April 15, is being sued by a neighbor for half the swag. Valree Melton claims he tipped Marchetti the title of the mystery tune was "Blue Flag," when the winner came dashing in for help. Marchetti, when interviewed the day after winning, claimed "Blue Flag" was a tune he had learned to play on the accordion.

At the time of the prize award, value of the prizes was set at \$20,000. Valree's suit says the value was \$30,000, and he wants half for making Marchetti's win possible.

Judy Garland Eyes Pix Return; But Concerts 1st

Judy Garland, back home in America for the first time in five months after a sock personal appearance tour of the British Isles, is now making arrangements for a concert tour of the U. S. and preparing for a return to pix.

The singing actress arrived in N. Y. aboard the Queen Elizabeth Sunday (12) with her 5½-year-old daughter, Liza, governess and secretary. Liza joined her mother several weeks ago in France, where Miss Garland was taking her first vacation since she opened at the London Palladium, her first date abroad.

Miss Garland told VARIETY yesterday (Tues.) that she will spend (Continued on page 15)

Loud screams by exhibs and the public a few years ago for the film demise of a generation of aging stars has been answered by Hollywood. Particularly in the case of femmes, a study of recent production schedules reveals, studios have pretty much put out to pasture romantic players in the over-40 age bracket.

New faces are appearing in major company product with increasing regularity. Whether that has anything to do with the wide acknowledgment by exhibs recently that the current crop of pix is better than has been seen for years is a moot point.

Certainly, substitution of youth for the group of players who were hangovers from reputations made during the '30s has given pictures more interest, it is agreed. Even more responsible, however, in the opinion of seasoned industry observers, is greater concentration on story values.

"The play's the thing" has become an increasingly important maxim on the Coast. And aging stars have largely been responsible for the belated realization of that (Continued on page 54)

DURANTE'S \$50,000 FAIR DATE AND 10G 1-NITER

Jimmy Durante is en route from the Coast this week to start rehearsals at the Canadian National Exhibition, Toronto, opening Aug. 24. Expo will run for 14 days but there's a two-day holdover clause in the contract to take care of performances cancelled because of rain. He's getting \$50,000 plus a split for the CNE stand.

Following the fair date, Durante will latch on to the Hadacol Caravan on Sept. 13 at \$10,000 with all expenses paid for the one-nighter.

Schnozola's tele show kicks off Oct. 6 out of New York. Helen Traubel will be the first guest. Joe Santley again produces.

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Predicts Old Nazi Regime Will Gain Control of UFA Within One Year

Bonn, Aug. 7.

The men who once ran one of Nazi Germany's most important propaganda medium, the state-owned UFA film monopoly, are expected to be back in control of western Germany's new independent picture industry within one year or in less time, a western official predicted. He also said that this development will have the approval and backing of the Bonn government which stands on the platform of free economy. The official said that such developments would result from the western Allies' handing over the UFA breakup program to the Germans. This action is expected during the coming months or before the end of the year.

The liquidation of the UFA monopoly, decreed as Allied High Commission Law No. 32 one year ago, is in conformity with postwar Allied aims to smash the cartels and trusts set up under the Nazi regime. When the Allies' Occupation Statute was made in 1949, much of the trust-busting program was relinquished, but among the few industries in which the Allies maintained their rights for decartelization (such as coal and steel), the UFA combine also was included.

Soon after the Law 32 went into effect, German government circles expressed desire that the breakup program be handed over to them. Some of their draft laws, drawn up to this end, were rejected by the Allies. However, this official said, the latest draft, handed to the Allied High Commission in July, is almost certain to meet the Allies' approval. This approval would also mean further concessions on part of the Allies. The present German draft, for instance, has provisions only for the barring from purchase of UFA property of such persons against whom denazification sanctions are still in force. With the denazification program a thing of the past, this would be practically meaningless. Law 32, on the other hand, ruled out all persons against whom denazification sanctions were in effect at any

(Continued on page 18)

TONY MARTIN SOCKO AT LONDON PALLADIUM

London, Aug. 14.

Tony Martin, opening at the Palladium yesterday (Mon.) scored with the audience in a manner which indicates he'll pack this house during his two-week run. After registering with a half-hour song session, Martin was joined by comedian Pinky Lee and put over a riotous love scene.

Current stager is the biggest all-around bill of the season. In addition to Martin, Lee made a solid dent on audience risibilities during his own spot. The Mack Triplets, who played this house last season, were similarly successful, and British impressionist Florence Desmond made a heavy impact with a new range of mimicry. Jesse, James and Cornell, holding over, hit it off excellently.

Current Palladium appearance is Martin's third since the end of the war. Danny Kaye is the only other U. S. headliner to play the house three seasons since World War II. Palladium orch was batoned by Hal Borne.

Lombardo May Quit Speedboat Racing

Although orch leader Guy Lombardo copped his third National Sweepstakes title with his Tempo VI, at the Red Bank, N. J., speedboat race Sunday (12), it's doubtful if he'll race again. According to a spokesman for Lombardo, the orch leader hasn't scheduled any other races for this year and is contemplating giving up this avocation entirely.

Lombardo won the national title in 1946 and 1950.

MRS. ROGERS' 'RED' RAP GETS LAVERY 30G BALM

Hollywood, Aug. 14.

A Superior Court jury awarded Emmet Lavery \$30,000 damages in his \$200,000 suit against Mrs. Lela Rogers and other defendants on grounds their remarks during a 1947 "Town Meeting of the Air" debate on ABC caused failure of his play, "Gentleman From Athens."

Jury vote, after 12 hours' deliberation, was nine to three. Mrs. Rogers had contended her remarks on the program that the play was "Un-American and Communist" were true. Among the defendants were writer Morrie Ryskind, producer Robert Arthur, writer Ayn Rand and the estates of James K. McGuinness and Sam Wood, who assisted Mrs. Rogers in her speech; Town Hall, Inc., and ABC.

O. State Fair Cancels Weavers on 'Complaint'

Columbus, Aug. 14.

The State Fair Board moved quickly last Friday (10) to order replacement of The Weavers, folksinging quartet who had been scheduled to appear with Horace Heidt's show at the Ohio State Fair, Aug. 24-31. The action was taken after Roger E. Sherwood, of Middletown, O., complained in a letter to Gov. Frank J. Lausche's office that "there must be a lot of real American talent that would be available for this affair rather than The Weavers."

Sherwood also wrote a letter to the Columbus Dispatch, and included a copy of what he said were excerpts from Counterattack, a weekly newsletter publishing material about alleged un-Americanism. The excerpts charged that the Weavers at one time made recordings for "Peoples' Songs," which was cited in the California Committee on Un-American Activities 1948 report as a left-wing front organization.

Although no official statement was made, sources close to the fair said the board would not want to sponsor any act that was engaged in a controversy.

A spokesman said there wasn't time to conduct an investigation, and, rather than support any act about which there was the slightest doubt, it would be better to eliminate it.



BOB MORRIS

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Sinatra 40G CBS Show to Combat Berle; 5-Yr. Pact

It will be Frank Sinatra against Milton Berle on television this fall.

CBS-TV finally decided to take the big plunge this week, when it repatted Sinatra to an exclusive five-year video deal and set plans to star him in a top-budgeted hour-long comedy-variety show Tuesdays at 8—directly opposite Berle's "Texaco Star Theatre" on the rival NBC video web. After experimenting with several other types of shows during the last couple of seasons in an attempt to unseat Berle from his top spot on the ratings ladder, the web has concluded that only another top-name personality show can do the trick.

Sinatra, who had an hour-long video show Saturday nights on CBS last season, half of which was sponsored by Bulova, will be given a much heftier budget to play around with on the projected new series. While the specifics have not been finalized, it's expected the show will carry a weekly time-and-talent cost of \$40,000. CBS has just started to pitch the idea to prospective clients but will put it on the air in early October

(Continued on page 18)

Prolific Jessel—When Has He Got Time to Make Talks and Plug Zanuck?

George Jessel, east on a quickie, returned to the Coast last night (Tues.), after the "David and Bathsheba" premiere at the Rivoli, N. Y., via a Kansas City stopoff to see Henry King's company, on location there with "Wait Till the Sun Shines Nellie." Jessel has completed three pictures since the first of the year, "Meet Me After the Show" (Betty Grable), which opens today (Wed.) at the Roxy, N. Y., with Milton Berle; "Ann of the Indies," and "Golden Girl."

Besides "Nellie," Jessel has another picture, "The I-Don't-Care Girl" shooting, and four in preparation. "Care" is the Eva Tanguay story. The four preparing are "The Sol Hurok Story," which may be retitled "Impresario," from his book of five years ago. It covers a longhair and ballerina cavalcade, and may also wind up with the title of "The Music Maker," utilizing such Hurok concert and opera stars as Feodor Chaliapin, Artur Robinstein, Patrice Munsel, Alicia Markova (in the Pavlova role); et al.

Others in the Jessel hopper include "Bloodhounds on Broadway," a Damon Runyon story; "Music in the Air," utilizing the Jerome Kern-Oscar Hammerstein 2d title and songs, but not the story (a revival of this operetta, incidentally, is due for the Ziegfeld, N. Y.), and "The President's Lady," by Irving Stone, which he has asked the studio to acquire.

Radio Free Europe's Crack Job Of Bolstering Red-Trapped Citizenry

By DAVID SURECK

Munich, Aug. 10.

20th Hopes to Work Out Compromise on Merman

Ethel Merman's demand for \$150,000 to repeat on film her Broadway hit role in "Call Me Madam" is stymieing 20th-Fox's projected deal for screen rights. Studio has offered the musical star \$100,000.

A compromise is expected to be worked out, however, via tunerster Irving Berlin, librettists Russel Crouse and Howard Lindsay and producer Leland Hayward. They have been demanding \$300,000 from 20th for screen rights and may shade the price in order to give the studio leeway in meeting Miss Merman's demands.

LANZA AGAIN CAUSING DELAY IN METRO FILM

Hollywood, Aug. 14.

"Because You're Mine," Mario Lanza starrer, has been pushed back to an Oct. 15 start at Metro, and may be shelved indefinitely.

First tentatively set for mid-July, film has been moved up a week or two at a time. Over the weekend the studio announced that the actor had requested and obtained a two-week postponement so he could engage in a rigorous training schedule to reduce his weight to around 180 pounds. He's now around 200.

Trouble connected with the film came to a head the week before last, when he neglected to show for recording sessions. Last week he failed to appear for costume fittings. No reason was given the first time; last week he was listed as "ill."

Meanwhile, Doretta Morrow, here on 12-week leave from "Kling and I," Broadway musical, to enact femme lead, has been sent back to N. Y. It's reported the studio will try to renegotiate the actress' contract to allow her to return when the pic is made.

Here's How They Stage A Wedding in Las Vegas

Las Vegas, Aug. 14.

In what was aptly described by many fourth-esters here and from the Coast as a "carnival," 70-year-old multi-millionaire gambler Tutor Scherer married 27-year-old, ex-El Rancho Vegas cocktail waitress, La Veeda Varley, July 30. Ceremony took place in the sun-room of gambler Fred Soly's rambling desert estate west of town with best man, Lieut. Gov. Clifford Jones, and Mrs. Henry Van Dyke of Bevhills, matron of honor. Simple "I-do's" contrasted enormously with the al fresco reception that followed which brought out 1,500 invitees plus another 1,000 crashers in an outlay that cost the groom an easy \$25,000.

All this moola did not include the \$50,000 walnut-sized diamond and aquamarine necklace Scherer gave his bride, nor the \$50,000 castle now abuilding in Acapulco, Mex. This is the third marriage for the septuagenarian, and, according to an L. A. Examiner staffer present, "Scherer's 32-year-old daughter by a former marriage, Lolly Scherer, wept when she kissed her five-years-younger-step-mama."

The groom at one time had important political affiliations in L. A., having guided the Mayor Shaw mayoralty intrenchment from behind scenes in association with Farmer Page, now part owner of the Pioneer Club here. One of their men, Guy McAfee, began as a simple member of the L. A. vice squad, but subsequently headed for Las Vegas and now owns controlling interest in the Golden Nugget.

McAfee and associates were present at the reception along with all other bonifaces, syndicate gamblers and their cohorts. Also included in the mushrooming invite list was the governor of Nevada, Charles Russell, various state officials, county commissioners, Mayor C. D. Baker, and his commissioners. From the workaday world—or workaday and night world—came

(Continued on page 18)

That something new which has been added to American propaganda abroad is showmanship. Stuff beamed from Radio Free Europe in Munich and Frankfurt, hyped with realism and U. S. know-how, lured with localized satire and humor, is scoring repeatedly behind the Iron Curtain and starting Red ears to burn.

Since RFE, technically, is not a Government network and consequently doesn't have to abide by State Department policy or protocol, the velvet glove is off, no holds are barred nor punches pulled in this airwave word war. Operation is bankrolled by the Crusade for Freedom which gets money from individuals, foundations and business concerns.

Top brass includes Spyros Skouras, Darryl Zanuck and Cecil B. DeMille who are among the directors of the National Committee for a Free Europe, Inc., that dreamed up RFE. Other big names in show business here and abroad carry out the operation.

Object of all broadcasts is to (Continued on page 18)

HAYES & HEALY, HORNE SET FOR THE WALDORF

Hotel Waldorf-Astoria, N. Y., is mulling a return to the one-show nightly policy at the New Wedgwood Room, slated to open Oct. 1. The single display format had been in effect at that hospice until last year, when Merriell Abbott, Hilton chain talent setter, took over the bookings for that room and went in for a two-show nightly policy. Plan to rechristen the spot as the Empire Room still pending.

Peter Lind Hayes & Mary Healy will preem the new room and Lena Horne is slated to play the spot in November. She opens the Riviera, Ft. Lee, N. J., Sept. 6.

Hassle between Music Corp. of America and Miss Abbott resulted some months ago when Miss Abbott sought to buy Miss Horne for the Waldorf at \$3,500. Deal couldn't be worked out in view of the three-cornered bidding between the hotel, Copacabana and the Riviera. Latter spot won out with a \$10,000 bid. Miss Horne's deal is being worked out on a one-show nightly basis.

Waldorf's summer talent operation, the Starlight Roof, will wind up Sept. 30 with the Vaudeville Monroes Orch and dancer J. J. Holmes way. They follow current acts Miguelito Valdes band and the Peter Hamilton Trio.

Mary Martin Surprise Visitor To Andrews Sis

Glasgow, Aug. 14.

With top prices doubled, the Andrews Sisters opened to good business at the Empire Theatre here yesterday (Mon.). One of the surprises at the opening show was the appearance of Mary Martin, vacationing here prior to start of rehearsals for the London company of "South Pacific." Miss Martin, who took a bow from her box, is slated to attend a gathering of Scot clans in Edinburgh on Saturday (18).

The Andrews Sisters are playing the Empire on a percentage basis. Danny Kaye and Judy Garland previously played the house on that kind of deal.

Gleason's \$1,500 on Own TV Show, 7½G as Guest

A sample of the TV buildup, and what the interchange of stars from a lesser video network into the television big league means in the way of salary, is the \$7,500 spread, as against the \$1,500 which Jackie Gleason normally gets on DuMont's "Cavalcade of Stars" program. When he goes on the "Colgate Comedy Hour" Sept. 2, over NBC, MCA's John Greenhut has booked him at \$7,500. That's the figure he also got several weeks ago when guesting on the Motorola show, also NBC-TV.

Gleason's second year back on his own DuMont show merely ups him from \$1,500 to \$1,750 a week.

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'Package Hearing' on Anti-Trust Policy to Hold Up ABC-UPT Deal

Washington, Aug. 14. As a preliminary to consideration of the ABC-UPT merger, the FCC last week decided to test out its new anti-trust policy and selected for hearing a group of applications involving United Paramount Theatres, Inc. Commission's action virtually kills any chance of early approval of the AB-PT network.

By wrapping into one hearing package various long-pending applications of Paramount Pictures Corp., UPT, Allen B. DuMont Labs, Balaban & Katz Corp., and related companies, the Commission will determine:

1. Eligibility of Paramount Pictures to hold radio or TV licenses.
2. Status of UPT as a separate entity.
3. Whether Paramount's 28% interest in DuMont constitutes control, as held in a proposed decision.
4. Paramount policies with respect to making films, stories or talent available to television.
5. UPT plans for theatre TV—whether they would favor UPT theatres in selection of programs.
6. Possible arrangements between Paramount and UPT in operation of their respective TV stations.
7. Steps taken by Paramount to comply with terms of the consent decree entered into as a result of anti-trust violation.

Based on the Commission's information. (Continued on page 15)

Schwartz to Rep RKO In Talks With Greene On Theatre Bd. Setup

Conference is expected to be held later this week between Sol A. Schwartz, prez of RKO Theatres, and David J. Greene, who heads a dissident Wall St. minority stockholder group. Greene adherents have been plugging for adequate representation on the circuit's board.

Schwartz has been on the Coast, where he is understood to have been in confabs with controlling stockholder Howard Hughes and his aides, Noah Dietrich and Tom Slack. He returned last week, but Greene has been out of the city in the interim.

With Greene's return today (Wed.) the two men and their counsel are expected to get together in a few days. Whether Hughes has agreed to any compromise is being kept hush-hush until the meeting.

Meantime, Greene and his associates are laying the groundwork for a proxy fight at the annual stockholders' meeting in December. They claim among them to control a sizeable enough chunk of shares to give Hughes a fight and will also circularize other stockholders for proxies.

Aim is still, however, for a compromise rather than a battle, none of the downtowners looking forward to a scrap with the multi-millionaire Hughes.

Arthur Mayer Plans COMPO Exit 'Definitely'

Arthur L. Mayer declared last week that he definitely planned to resign his post as executive v.p. of the Council of Motion Picture Organizations as soon as the "Movietime U.S.A." campaign during October and November is ended.

His first plan after leaving COMPO, Mayer said, is to do absolutely nothing for awhile. Then, probably he would become more active in the foreign film distribution firm in which he has been associated with Edward Kingsley, he stated.

The COMPO topper, who has held the job for a year, has made a number of efforts to resign. Each time, however, he has been persuaded to stay on awhile longer. Industry execs are hopeful that he once more can be talked into staying on, but Mayer declared that this time he's determined to quit.

Skouras Back in N. Y.

Spyros Skouras, 20th-Fox prexy, returned to his N. Y. office Monday (13) after a two-week business jaunt to the Coast.

While on the Coast Skouras gave a deposition in the antitrust suit filed in San Francisco District Court May 16, 1950, by Samuel Goldwyn, denying that either his company or National Theatres, wholly-owned subsidiary of 20th-Fox had ever entered into any agreements with a competitor to remove an open San Francisco market from Goldwyn so the latter could not get a fair price for his product.

Skouras also spent considerable time at the studios.

Producers Face 'Blondes' Pix Nix In Deadline Snag

Producers of "Gentlemen Prefer Blondes," hit Broadway musical, will have to scare up a deal for sale of film rights by Nov. 17 or face the prospect of losing that income. On that date, second anniversary of the show's debut, silent screen rights revert to Paramount.

Par made a version of the original straight play in 1928. It gave up its story rights in that to Herman Levin and Oliver Smith, producers of the current musical, in return for 16 2/3% of the sum they receive for sale of the film privileges to the current version. Par also has the right to meet the price of any other bidder.

Under terms of the deal with Levin and Smith, they must make a film sale within 24 months of the show's preem or both parties revert to the status they were in prior to the time they entered their agreement. "Blondes" opened in Philly Nov. 17, 1949.

Neither Par nor the producers is looking forward to the prospect of the deadline arriving without a sale. Par would gain virtually nothing by getting its rights back, since it would be impractical to remake a straight version; it couldn't use any of the music of the present Broadway smash, and it would be dubious ethics and business to get another set of authors to write new songs for a musical version.

Par is further stymied by the fact that attorneys aren't exactly clear on whether it owns sound picture rights. (Continued on page 4)

Israel Looms As One Of Top Film Markets Today in Middle East

Washington, Aug. 14. The new state of Israel is rapidly becoming one of the largest markets for films in the Middle East, according to figures just disclosed by Nathan D. Golden, director of the National Production Authority's motion picture-photographic products division. Israel already has 110 films theatres with a seating capacity of about 70,000. There is a 2,500-seat house under construction in Tel Aviv, with the same exhibition company planning to build theatres in Haifa and Jerusalem. Prices range from the Israeli equivalent of 28c to \$1.18 per seat in the country. In larger cities the average feature plays to a full house, and it is generally necessary to make advance reservations.

An interesting sidelight into the theatre-going habits of the Middle East Jewish population comes from Iraq, where exhibitors in Baghdad report they have suffered losses of from 25 to 40% at the boxoffice as (Continued on page 54)

1ST INCREASE SINCE '47 DIVE

Nationwide survey made by Paramount of theatre grosses indicates the film industry hit an important milestone during the past few months. For the first time since the big b.o. slide started in 1947, biz is currently better for a sustained period than it was at the same time the previous year.

Par's quiet study of grosses of all types of theatres indicates that overall film income is 6% to 9% better than it was during the summer of 1950. Survey covered houses playing both Par and its competitors' pictures.

Individual theatre income is not necessarily up, although in many cases that is a fact. Drive-ins, however, which have added to the size of the overall audience, have accounted for a good bit of the rise. There are more ozoners in operation this season than last.

One of the most significant angles of Par's continuing pulse-taking is that the upward curve, which started about May 1, has gone steadily higher since then. There have been large weekly fluctuations and irregularities, but the general direction of the median line of the chart is very definitely north.

Big question now, of course, is whether the good news will continue when the big TV shows return to the air in the fall. An improvement in grosses last summer suffered a reversal in September (Continued on page 15)

Lack of Navy Co-Op Stymies Sale to Pix of Novel Rapping Navy

Interest of major film companies in obtaining screen rights to Herman Wouk's best-selling novel, "The Caine Mutiny," has dropped to the bottom.

Dramatic story of destroyer during World War II received excellent reviews and rated the best-seller list for months. However, because it is critical of the Navy and because the Navy is thus not inclined to cooperate with filmmakers on a screen version, "Mutiny" is going a-begging among picture producers.

National Boxoffice Survey

Key City Biz Still Big; 'My Boy' Takes No. 1 Spot; Walt Disney's 'Alice' Second, 'Boat' Third

Despite torrid temperatures in numerous key cities covered by VARIETY this week, strong fare is giving first-run theatres their best week in months. The five leading grosses look to reach nearly \$1,200,000 with the first two films alone accounting for \$583,000. Some indication of the number of patrons flocking into film houses is seen in the smash trade being registered by "That's My Boy" (Par) in a St. Louis house despite the absence of matinee performances.

"My Boy" is taking over the national boxoffice leadership currently after "Show Boat" (M-G) had held down No. 1 spot for four consecutive weeks. It is closely followed by "Alice in Wonderland" (RKO-Disney), which is running neck-and-neck with the Paramount comedy for total coin. Both range from fine to terrific.

"Boat" is dropping down to third position mainly because it is on extended-run in most localities with few new openings to lift this strong musical. "Capt. Horatio Hornblower" (WB), due in next at the N. Y. Music Hall, is copping fourth money, although initial week on release to any extent.

'Movietime' Drive Cues Uncertainty By Ad-Pub Heads on Exhib Co-op

Help Wanted: State Dept.

Herbert Edwards, director of the International Motion Picture Division of the State Department, is seeking 10 or 12 leaders of the film industry to serve on an advisory panel to work closely with the division on films shown in foreign countries.

Edwards, who is in N. Y. to confer with Turner Shelton, deputy director of propaganda films for the State Department, said that it would be several weeks before he expected to complete the panel. Already similar advisory panels have been organized for press and radio.

UA Encouraged By 2 Bank Deals For Pix Angeling

United Artists' new management crossed its most significant milestone last week since taking over the company six months ago. Two banks, one in New York, the other in Los Angeles, tentatively committed to advance coin for three pix for UA release.

For more than two years no bank would finance films for UA distribution. Moneymen were fearful about the company's stability. Their rejoinder to requests for loans was always: "How do we know UA is going to be in business 24 months from now?" It takes two years or longer for a bank to recoup its loans ordinarily.

Willingness of Bankers Trust, N. Y., and Bank of America, L. A., to commit themselves for loans thus becomes a matter of considerable importance. It indicates that they have come around to the belief that UA is in business to stay.

Bank of America commitment is to Stanley Kramer for "High Noon," soon to go into production. (Continued on page 4)

"Movietime U. S. A." drive is not generating unbridled optimism among the men responsible for making it work—the publicity-advertising directors of the major companies. A number of them are frankly dubious of getting sufficient exhib cooperation to guarantee the hoped-for biggest promotional razzle-dazzle of all time.

That was evinced from discussion at the last meeting of the pub-ad toppers on the "Movietime" drive. Session took place in New York last week to further nail down mechanics and devices for the campaign, which will run through October and November.

With the distributors committed to spend better than \$600,000 and untold energy and manpower, pub-ad toppers are still doubtful of getting matching effort—no coin is being sought—from the exhibition side. Without full support on the local level, feeling is that the drive can well turn into a minor sputter rather than major fireworks.

Pub-ad toppers, as a result, immediately adopted two plans suggested by Jerry Pickman, of Paramount, to promote participation by exhibs and public. Robert (Continued on page 15)

MPAA Maps Wedge Vs. British Bill That Would Hit U. S. Cos.

Motion Picture Assn. of America is quietly organizing a flying wedge to fight a bill scheduled to come up in Britain's Parliament in September. It would limit dividends of British corporations to sums no larger than average they paid during the previous two years.

Measure would be a tough blow to U. S. distibs. They all have subsidiary corporations set up in England and get a portion of their income via dividends declared by (Continued on page 18)

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(Complete Boxoffice Reports on Pages 9-11)

13 Releases in 11 Weeks Boosts UA To 43 (Jan.-Oct.), Tops in Co. History

Continuing to force pictures into its pipeline to maintain weekly billings at their present profitable level, United Artists this week added still another picture to the four new releases scheduled last Friday (10). Newcomer is "The Green Glove," produced in France by Benagoss and starring Glenn Ford and Geraldine Brooks.

Quintet carries the UA release slate from now until the end of October. Thirteen pictures will be released in the 11-week period. It will bring UA's total up to 43 pix sent into distribution between Jan. 1 and Oct. 31 of this year.

Such quantity of product marks a tremendous change in UA practice. This year will see the greatest number of films going into release in any 12-month period since the founding of the company in 1919.

UA's problem in the past has always been lack of sufficient product. It now has the problem in reverse, with its distribution and publicity-advertising departments involved in a struggle to get all the pix into release with the proper sendoff and sufficient bookings.

Forced Feeding

While the forced feeding of product into the distribution pipeline has—temporarily, at least—solved the company's immediate financial problems, the new Arthur B. Krim regime recognizes that it still faces a tremendous product hurdle. That consists of getting bigger and more important films for release, so that there can be more emphasis on quality than quantity.

Krim, now on the Coast, is attempting to solve that situation (Continued on page 18)

Video Clearance Snag On 2 Cooper Pix Stalls Buy of 7 Int'l Films

Inability to clear TV rights to two Gary Cooper films has stalled the deal for purchase of negatives of seven pix made by the William Goetz-Leo Spitz International unit. Elliott Hyman, Harold Mirisch and T. Ralph Branton, who were to have paid \$700,000 for the group of negatives, still hope to square away details.

Hyman, prexy of the newly-organized Motion Pictures for TV, Inc., of which Matty Fox is board chairman, heads for the Coast Friday (17) in an effort to solve the problem. Pix are "Along Came Jones" (1945) and "Casanova Brown" (1944).

While Hyman, Branton and Mirisch intend to reissue the pix theatrically, rather than offer them to TV, they are all interested in tele and see great potential values in that field. Thus they prefer not to make their deal if they can't clear these rights.

Mirisch and Branton last week acquired a heavy block of stock in Monogram, giving them, along with prez Steve Broidy, a controlling interest. It is presumed they would probably reissue the International films via Mono.

The new Hyman-Fox outfit, growing out of a merger of several other TV distributing firms, owns more than 600 negatives and would eventually get the seven Spitz-Goetz pix for tele. While on the Coast, Hyman will work on deals for additional product.

The other five International pictures involved—all made before International was merged into Universal in 1947—are "Belle of the Yukon," starring Gypsy Rose Lee; "It's a Pleasure," starring Sonja Henie; "Tomorrow Is Forever," starring Claudette Colbert, George Brent and Orson Welles; "The Stranger," starring Edward G. Robinson and Loretta Young, and "Woman in the Window," starring Robinson and Joan Bennett.

U-I Names Jordan

Marion F. Jordan yesterday (Tues.) was appointed to the executive staff of Universal-International's foreign subsidiary by Americo Aboaf, veepee and general sales manager.

Jordan was loaned to MPAA as general manager for Western Germany in 1947 and remained in that post until 1950.

UA Encouraged

Continued from page 3

Originally it was to be wholly financed by Bruce Church, the Salinas, Cal., produce man who had angled previous Kramer pix. Now the bank will pick up part of the loan via Church.

Bankers Trust has made two tentative commitments. One is highly important, entailing a series of six to eight films a year by a prominent group of vet Hollywood producers. There are a number of details that must yet be worked out between UA and the producers, and the bank and the producers, before deal is finalized. Arthur B. Krim, UA prez, is now in Hollywood working on it.

The other Bankers commitment is a minor one—a pickup loan on a single picture. It involves an advance against a completed negative.

Significance of the banks' breakdown on loans to UA is an easing of its product situation. It was naturally tough for the indie distrib to find pix for release when banks wouldn't advance coin to producers.

Eye Legality Of AAA ELC Verdict

Pathe Industries, as the former owner of Eagle Lion Classics, is now considering new legal moves in its hassle with dismissed ELC employees over severance pay. American Arbitration Assn. in a recent proceeding decided in the employees' behalf and directed Pathe to pay them on the basis of length of employment with ELC plus ELC's predecessor companies.

About 75 persons would collect a total of close to \$23,000 under the decision. Originally, Pathe offered to meet the severance conditions of the union contract only so far as employment with ELC was concerned. The union, known only as District 65, nixed this. ELC's predecessors included Eagle Lion, Film Classics and Producers Releasing Corp.

Pathe could carry the matter to court if there's a determination the arbitration panel failed to function within legal bounds. Spokesman for Pathe this week said such a determination has yet to be reached.

'Blondes' Pix Nix

Continued from page 3

ture rights. Original pix was made silent at a time when talking films were just coming in, and the contract is understood to be somewhat hazy on the point of sound rights.

Reversion of rights would leave Levin and Smith, of course, with music but no book for sale, which would obviously not prove attractive to a potential Hollywood buyer. It is thought certain, therefore, that the producers and Par will come to some new agreement, particularly in view of considerable film interest in the show.

One solution which Levin has in mind is setting up a corporation to produce the picture. Producers then would sell rights to this outfit prior to the deadline date. It could, at some later time, resell the rights.

Price on that basis would probably be \$165,000, the figure at which a deal was almost closed with Columbia. Col backed out because Judy Holliday, whom it hoped to star in the film, refused to play the Lorelei Lee part, and because Julie Styne, author of the music, refused to allow interpolation of additional tunes into the pic other than those which he'd write at a figure Col felt exorbitant.

Under the scheme of setting up a special corporation to buy the rights, Par, of course, would have to be given the opportunity first of purchasing them at the same figure.

N. Y. to L. A.

Bette Davis
Irving Elman
Victor Jory
Nancy Kelly
Edwin Lester
Max Liebman
Russell Nye
Otto Preminger

Life Goes To a Deluge

Life mag's dirgeful article on the film industry in last week's issue was creating an almost unprecedented deluge of letters and wires, the Luce publication's front office reported yesterday (Tues.). They were all squawks and came from every segment of the industry all over the country, a Life spokesman said. They will all be studied, according to the publisher's office, and a decision then made on the next step. Some may be used in the "Letters to the Editor" columns or—a lesser possibility—if they appear to warrant it, the communications may become the basis of another article. In any case, industry public relations men were reported yesterday to be working with Look mag on a rebuttal.

Meantime, with errors of fact and numerous doubtful conclusions being pointed out to Henry R. Luce, head of Time-Life-Fortune, by the varied communicants, Life's entertainment department, headed by Tom Prideaux, was busy making clear to all comers that it was in no way responsible for the piece. It was taken out of Prideaux's control and assigned to the text department, for which the writer, Robert Coughlan, works. Prideaux saw nothing prior to the proofs.

While lots of industry opinion was explosive, including calls for the discontinuance of all film advertising in the mag, most pic pub-ad managers nixed any such idea. They said that they bought Life space not because of its opinions, but because they felt it would sell their pix. They also pointed out that the mag, no matter how close it came to burying the industry textually, still thought it was alive enough to give considerable and very valuable space each week to films and film people.

Reaction of more unemotional observers to the rehash of the much worked-over "TV is killing the movies" theme was best summed up in the query: "What Luce mag do you read?" Previous week Fortune came out with an article labeled "TV's Time of Trouble." It stated that tele's "trouble was caused by the unexpectedly strong position of TV's competitors, heretofore given up for lost."

O'Donnell in Blast

Minneapolis, Aug. 14.

Blasting Life for Robert Coughlan's current movies blast, Robert J. O'Donnell, "Movietime U.S.A." national director, at an all-industry meeting here, promised steps of reprisal when he arrives in New York next week.

Mincing no words, O'Donnell called article the "most blasphemous, unjust and dastardly that has ever appeared in any national publication." He expressed amazement that any reputable periodical could stoop to "such yellow journalism," and he said the film industry would accept it as a challenge.

"We'll refute many of the things contained in article," O'Donnell assured meeting.

Eidell, of U Bd., Slices His Co. Stock By 1,000

John G. Eidell, member of the board of Universal, has reduced his stock holdings in the company by 1,000 shares, he reported to the Securities & Exchange Commission. He now holds 5,475 shares.

Eidell, manager of the analytical department of Shuman, Agnew & Co., underwriters and brokers, got himself elected to the board in a surprise action at the stockholders' meeting March 8, 1950. He came up with a total of 63,000 votes via proxies, sufficient under the cumulative balloting system to put him on the directorate.

SEC reports also disclosed the unloading by the R. E. Dowling Realty Corp. of 4,500 shares of City Investing Co. CIC owns a flock of film and legit theatres. Robert E. Dowling is prexy and also holds an interest in Lopert Films. Realty corporation which he controls continues to hold 171,944 shares of CIC.

SDG PREPS PACT TALKS WITH STUDIOS, TV PRODS

Hollywood, Aug. 14.

Screen Directors Guild is readying two negotiation programs—one with the motion picture studios and one with the TV producers—to arrange new working agreements. Chief problems in discussions with the film lots will be changed working conditions and increased cost of living since the old contract was signed.

H. C. Potter presided over a meeting to prepare for meetings with the studio representatives. Committee in charge of TV negotiations consists of Philippe DeLacy, George Cahan and James Lehman.

L. A. to N. Y.

Victor Borge
Howard Dietz
Bill Doll
Diana Douglas
Wallace Ford
Edward Everett Horton
Frank King
Morris King
Richard Krakeur
Liberace
Arthur Lubin
John R. Markey
Marion Marshall
Jayne Meadows
Doretta Morrow
James A. Mulvey
Tony Owen
Donna Reed
Everett Riskin
Robert Rounseville
Natalie Schafer
Robert Sinclair
Spyros P. Skouras

New 5-Year Pact For Kalmenson

Ben Kalmenson, v.p. and general sales manager of Warner Bros. since 1941, retains his post for another five years under a new employment pact entered into as of July 1, 1951. Fresh deal cancelled two previous agreements.

Terms call for Kalmenson to render his sole and exclusive services to Warner Bros. Distributing Corp. as general sales chief until June 30, 1956, at \$1,750 weekly plus \$250 weekly for expenses. From July 1, 1956, to June 30, 1961, Kalmenson will act as an adviser to Warners. Throughout this period, in which he won't rep any other film company, the exec will be paid \$500 weekly.

Five-year sales manager agreement specifies Kalmenson won't have to account to the company for weekly expenses. Moreover, his weekly allowance shall not cover expenses while travelling on company business.

Pact can be terminated by Warners in event Kalmenson is either physically or mentally incapable of discharging his duties for 16 weeks or more. At all times he's required to work under the direction of Warners' prexy and board.

N. Y. to Europe

Josephine Baker
Judy Canova
Cyd Charisse
Jacques Grinleff
Arthur Judson
Irwin Margulies
Tony Martin
Bruno Walter
Jerry Whyte

Europe to N. Y.

Muriel Aked
Richard Aldrich
Joe Bellfort
Al Capp
Gilbert Comte
Howard Connell
David Coplan
Florence Eldridge
Jackie Frost
Charles Garfield
Judy Garland
Francis Head
Morris Helpin
George S. Kaufman
Andre Kostelanetz
Ellas Lapinere
Ilya Lopert
Leueen MacGrath
Fredric March
Ray Milland
Lily Pons
Viola Rubber
Brig. Gen. David Sarnoff

'Show Boat' Run Binge

One indication that Life mag may be premature in burying the exhibition industry is the big number of holdovers for Metro's "Show Boat." Approximately 215 first-runs have held the pic over for a week or more, M-G reported last week.

Of the total, 126 houses gave the musical one extra week; 52 extended runs into a third stanza; 15 held for a fourth and two are in their fifth week.

'Vadis' Roadshow Still Being Mulled

What procedure Metro will use in the release of "Quo Vadis" is still undecided. Company toppers still are mulling the best method for selling the pic.

When it will be released and in what New York showcase also are moot points. November is the probable month. Production heads have trimmed it from three hours to two hours and 50 minutes, and it is now in the Technicolor factory.

Questions confronting the company are: should "Quo Vadis" be presented to the public on a grand scale, a la "Gone With the Wind," at a straight roadshow with terms so tough that exhibitors will have to raise admission prices; should M-G rent houses and set its own ticket price (very unlikely); or should it be sold straight across the board in keeping with the company's regular policy?

Advanced prices, of course, are desired, but legally a company cannot govern admission tabs. Also, in the past, countless exhibitors have protested any big jump in price, particularly in the small situations. Nevertheless, like other pix with an extra-heavy nut, "Quo Vadis" is almost certain to cost the public extra cash at the box office.

SCHWARTZ NEW RKO MANAGER FOR JAPAN

William Schwartz, formerly with the Motion Picture Export Assn. in Japan, this week was named RKO manager for Nippon by company foreign chief Phil Reisman. Active as a film rep in the Orient for 20 years, he served since 1948 as general manager for the MPEA in Japan under Charles Mayer, the organization's managing director in that area.

Schwartz, who resigned his MPEA berth to join RKO, has already set up his headquarters in Tokyo. Before the war he repped 20th-Fox in Japan as branch manager in Osaka and later was general manager for that country.

Allied's Members Urged To Fight Special Exempt

Washington, Aug. 14.

Exhibitors in Allied States Assn. were urged last week to carry the fight against the special exemptions from the 20% admissions tax to their senators. The House-passed bill exempts co-ops, operas, symphony orchestras, etc., from the bite on their entertainment.

Abram F. Myers, Allied board chairman, called for action against this "discrimination" in a membership bulletin. He included the arguments he made during his recent appearance before the Senate Finance Committee on behalf of COMPO. The Allied topper wants the exhibitors to use the same arguments in contacting their senators.

Connolly's Global Tour

Jack Connolly, head of the news-reel section of the International Motion Picture Division of the State Dept., last week returned from a round-the-world trip of 28,000 miles in 28 days.

His aim was to improve news-reel coverage by American companies and to facilitate their showing abroad.

PROFIT RISE INDICATED FOR '51

Tieup With TV Makes Pix Shares Look More Promising—Wall St.

Growing feeling in Wall St. that the picture industry's amalgamation with television makes film shares look more promising than they have for some time is typified by a recent analysis of picture industry stocks by Francis I. DuPont & Co. Brokerage firm points out that the long-standing TV-films controversy is emerging as an alliance rather than the death of one and the rise of the other.

Admitting that motion picture issues have been deeply depressed and are among the most friendless in the stock market, DuPont cites that shares in this group on the average are now less than 10% above their 1949 low while the overall stock market has advanced more than 65%. It lists all of the difficulties, such as foreign coin restrictions, drop in postwar theatre attendance and now the bugaboo of its new rival, television, which have plagued film stocks. It cites how the price of shares has dipped below the level of all except the depression years of the 1930's. After trying to explain some of the film biz ills, DuPont analysis explains how producers have cut down costs in producing pictures and trimmed sails elsewhere.

Summation stresses that the picture theatre decline stemmed from weak product and high prices rather than television. In fact, DuPont points out that attendance actually was off also in areas where TV was not available. The (Continued on page 22)

Col Uncertainty On 'Falls' for N.Y. Astor Delays Theatre Deal

Uncertainty by Columbia as to whether it wants to book "Whistle at Eaton's Falls" into the Astor, N. Y., is delaying teesoff of its new agreement with City Investing Co., owner of the Broadway show-case. Col is going ahead, however, with original plans for taking over exclusive booking of the Astor's sister house, the next-door Victoria.

Set to start its arrangement with CI by putting "Whistle" into the Astor, Col has now waived that time segment and house has booked Paramount's "Here Comes the Groom" (Bing Crosby) instead. Col will take over after "Groom" with "Whistle" or some other film.

Scheduled to initiate the new deal at the Vic is Sidney Buchman's "Saturday's Hero," which goes in in September, according to plan. Arrangement at both houses provides for Col to guarantee overhead of \$7,500 per week. There is a stop-clause requiring withdrawal of a pic by Col two weeks after the gross falls below \$14,000.

Overhead guarantee is not assumed by Col when its pix are not playing the houses. Company hopes, however, to keep them occupied pretty much of the time. When it has no product agreeable to Maurice Maurer, operator of the theatres for CI, Maurer is free to go out on the market to seek substitutes.

Mulvey Briefs SIMPP On Anglo-U. S. Film Accord

Hollywood, Aug. 14. Details of the new Anglo-American film agreement were submitted to the executive committee of the Society of Independent Motion Picture Producers at a luncheon meeting today (Tues.).

James A. Mulvey, prez of Samuel Goldwyn Productions, outlined the various points of the recently negotiated deal. He repped SIMPP at the London talks. Pact will be presented to the SIMPP board shortly for approval.

PAR, WB, RKO NET 3-MONTH HIKES

Indicative of an upturn in major company profits for the current year were the first reports, issued during the past week, for the spring quarter. Paramount, Warner Bros. and RKO all showed an increase in earnings for the three-month period.

If other companies' results follow the Par, WB and RKO patterns, the profits picture for the industry will show considerable improvement in 1951 over 1950. Since biz has improved materially during the summer quarter over that of last spring, there appears now to be every hope of a very good year-end showing.

The Warner hypo in net was registered despite a sizable drop in gross. Par issued no figures for its gross. There was an optimistic note, however, from Columbia, which has not disclosed its spring earnings yet, but has filed a report on estimated gross with the Securities & Exchange Commission. That indicated a very nice upturn over last year.

The WB statement last week was for March, April and May. During that period its net earnings were \$1,981,000 as against \$1,419,000 for the same quarter of 1950.

Par's statement covered April, May and June. Its profit was \$1,421,000 compared with \$1,385,000 for the similar quarter during the previous year.

Both companies showed a tilt of 10c per share in earnings for the (Continued on page 15)

No Change in Policy As Mirisch, Branton, Broidy Gain Monogram Control

Hollywood, Aug. 14. Purchase of 82,500 shares of stock by Harold Mirisch and G. Ralph Branton has acquired control of Monogram-Aligned Artists. Combination of these shares with those held by Steve Broidy, president of the company, makes this trio the largest single block of stockholders in the corporation.

Mirisch, veepee of the company, and Branton, former part-owner of the Tri-State Theatres circuit in Iowa, Nebraska and Illinois, paid "approximately \$400,000" for the 82,500 shares. The sellers, George D. Burrows, treasurer; Scott R. Dunlap, producer, and Sam Wolf, secretary, will retain their present posts in the company.

Although Branton has his own television outfit and has signed George Brent and Joan Bennett for a video series, there will be no change in the production policies of Monogram-Aligned Artists.

Loew's Buys 3 More Of Loew's Boston

Washington, Aug. 14. Loew's, Inc., always in the market for Loew's Boston Theatres \$25 par common, purchased an extra three shares last month. The parent company now owns 128,199 shares of the exhibition chain.

Trusts controlled by Jack Cohn purchased 200 shares of Columbia Pictures no par common and now have 23,737 shares. Cohn also owns 43,624 shares in his own name. Abraham Schneider made a gift of 700 shares of his Columbia common, but still owns 7,766 shares.

Belatedly Harry Brandt notified SEC that in May he bought an extra 100 shares of Translux \$1 common, to up his bundle to 101,115 shares. In addition, the Brandt Foundation owns 2,000; Harday, Inc., has 1,400; and Mrs. Brandt holds title to 17,700 shares.

Bernard Smith Due For Par Prod. Post

Hollywood, Aug. 14. Bernard Smith, story editor at Paramount, is about to be upped to a producer post. The deal will be closed when he returns from his current vacation.

COMPO Still Scraping for Expenses Though Exhib Contris Soar to 60G

M-G Ups Weingarten

Hollywood, Aug. 14. Lawrence Weingarten was upped to the post of executive producer on the Metro lot to carry some of the burdens currently borne by Dore Schary, boss of the studio. Weingarten will oversee about eight pictures a year, in addition to producing several personally. Also drawing added responsibilities was J. J. Cohn, who will have general supervision of all backlog activity in addition to other duties.

See Philly Crisis On Allied Schism Over 'Movietime'

Philadelphia, Aug. 14. Determination by a small group of local Allied members, led by prez Sidney E. Samuelson, not to participate in the Council of Motion Picture Organization's national "Movietime U.S.A." drive may bring to a head an undercurrent of dissatisfaction and split the local exhibit unit.

Opposition to the Samuelson regime is said to have been growing ever since the national Allied body suspended the local group. Allied Independent Theatre Owners of Eastern Pennsylvania, for non-payment of dues. Samuelson reportedly invited the suspension because of policy differences with national Allied, one of which was the latter's support of COMPO.

Since the suspension, about six months ago, it is understood that a growing number of local members have not been paying dues. Their feeling reportedly is that they are not getting full benefit of membership through failure of the Samuelson group to work with the national body.

It is also understood that there has been some communication by Philly exhibs with Abram F. (Continued on page 22)

8 % Suits Vs. Miner's 14-House Circuit In Final Wis. Settlement

Superior, Wis., Aug. 14. Eight percentage actions brought by various distributors in Federal Court here against the George Miner circuit of 14 houses have been concluded. Windup of the long-pending suits came last week when an order of dismissal was filed after attorneys stipulated that all claims involved had been fully compromised and settled.

Case was among the oldest litigated matters of this type still active. Seven of the actions were originally filed in September, 1946, against the late George Miner and various of his theatre firms. Other suit was brought by Columbia in 1948.

An original order of inspection granted by Federal Judge Stone in 1947 permitted an audit for the six-year period covered by the suits. Court also granted Columbia the right to audit all the various theatres served by it for the six years prior to filing its 1948 suit.

UPT Names Krolick

Buffalo, Aug. 14. Arthur Krolick has been named acting district manager of United Paramount Theatres' five houses here. He succeeds James H. Eshelman, who left the circuit's employ last week.

Krolick is manager of UPT's houses in Rochester. He'll temporarily supervise theatres in both cities until a permanent successor to Eshelman is named.

Exhibitor contributions to the Council of Motion Picture Organizations have almost matched the amount turned in by the distributors. However, COMPO's treasurer is still scraping the bottom of the barrel for operating expenses.

A few weeks ago a considerable sum from exhibitors was checked in after another plea by letter from Arthur L. Mayer, executive v.p. That brought the exhibitor total to \$60,000. Distributors, through the Motion Picture Assn. of America, have increased the COMPO coffers by \$70,000.

Robert J. O'Donnell resigned last week the job of handling the coin. Named temporary treasurer was Herman Robbins, head of National Screen Service. O'Donnell said he hoped the Robbins appointment would become permanent when COMPO's board gets around to voting on it.

Texas showman, who declared he wrote his last treasurer's report "on an aspirin tablet," quit because of the pressure on him as chairman of COMPO's "Movietime U.S.A." boxoffice drive. He said he saw this expanding to a possible permanent operation after the industry notes results of the October-November campaign.

Although COMPO was organized two years ago, it has been in actual operation, with a paid staff, only one year. It was originally, opti- (Continued on page 18)

Lacking Yank Problems, Canadian Pic Industry Won't Join 'Movietime'

Toronto, Aug. 14. With Canadian theatre business up 8% for 1950, according to the Dominion Bureau of Statistics, and commensurately still at the same figure for the first eight months of this year, the Motion Picture Industry Council won't participate in the "Movietime U.S.A." campaign.

Principally, this is because Canada is not facing the industry problems currently existent in the U. S. Canada, for instance, has no television competition, and will not have for possibly a year, when the first two state-owned teevee stations, in Toronto and Montreal, are established as the nucleus of the projected Federal teevee Trans-Canada network, with another station in Ottawa to immediately follow.

That 8% boost in business is partly attributable to the Canadian government's heavy postwar immigration policy, which in the past year or two has seen some 2,000,000 new citizens from Europe arriving in Canada with the current high immigration totals to this country still maintained. However, the MPIC, Canadian equivalent to COMPO, has an organization set-up for combatting a drop when and if the boxoffice lag in the U. S. faces the film industry in Canada.

O'Donnell Interrupts Meets for N. Y. Talks

Robert J. O'Donnell, national director of "Movietime U. S. A.," will interrupt his tour of exhibitor meetings in the midwest to return to N. Y. tomorrow (Thurs.) and discuss financing and other phases of the boxoffice drive with heads of distribution companies.

O'Donnell began his regional tour Monday (13) in Omaha, meeting with delegations from Allied States and Theatre Owners of America. Yesterday (Tues.) he conferred with exhibitors and distributors in Washington; today he is attending a similar meeting in Detroit.

The remainder of his itinerary follows: Aug. 20, New Haven; Aug. 21, Boston; Aug. 22, Indianapolis; Aug. 23, Chicago; Aug. 24, Denver; Aug. 25-26, Dallas; Aug. 27, Memphis; Aug. 28, Atlanta; Aug. 29, Jacksonville; Aug. 30, New Orleans. Other trips until Sept. 10 have not been set.

Thus far James Stewart, Chill Willis, Stuart Erwin and Will Rogers, Jr., have been mentioned for the title role, but the job is still open.

MORE SEATS CUT BIGSCREEN NUT

U. S. Distribs Rush For Initial Arg. Dates With New Pix; 'Ribbon' 1st Out

Buenos Aires, Aug. 7.

American distributors and local exhibitors now are busy jockeying to set contracts for exhibition of first U. S. pictures which have passed through the customs under the agreement to allow new Yank screen product to be shown here. Although many films are available, the Entertainment Board does not move fast and apparently is determined to retain the advantage for native productions as long as possible—hence slowing up issuance of exhibition permits. No new foreign pix have been allowed into the country from March, 1949, until last month.

For example, the Opera Theatre had slated the preem of "The Men" (UA). But the Entertainment Board indicated to the Opera that it would prefer to have "Los Arboles Mueren de Pie" (San Miguel), local film, held a fourth week. Had the U. S. film not arrived, "Arboles" might have had a much longer run. But with such new pictures as "Red Shoes" (UA), "Song Was Born" (Goldwyn) and "She Wore a Yellow Ribbon" (RKO) available, native product has not held up so well.

Another instance of delaying tactics was on "Enchantment" slated for Aug. 2. The Gran Rex Theatre had to postpone the preem so that "Cosas de Mujer" (Interamericana-Mapol) could stay a fourth stanza. Same thing happened to "Illusion Eternel," which DIFA Distributors planned to open day-date in four houses.

It now appears that exhibitors here would like to change the current holdover system so they can obtain shorter run setups, but can foresee that they will have to alternate outside (mostly U. S. product) (Continued on page 15).

Low-Cost TV Unit Gets 2d Test Via Louis Fight; On Market in Sept.

Philadelphia, Aug. 14.

New low-cost theatre television unit, which is being produced by a group of Philadelphia exhibitors incorporated as Theatre TV Enterprises, will have its second test tomorrow night (Wed.) when the Royal Theatre here uses it for the Joe Louis-Jimmy Bivins fight pick-up. Set, an instantaneous projection model, is designed to sell for \$3,500 and TTE hopes to have it on the market within the next month.

TTE has arranged with a Philly firm to manufacture the sets and is also making a deal with a theatre equipment supply house to handle distribution. Outfit will have four sets ready within the next couple of weeks to go to the distrib firm for demonstration purposes.

Unit was tested for the first time last month, at the Lincoln Theatre here, which was opened after being shuttered for some time to carry the last fight transmitted via big-screen video. Royal, which is in Philly's Negro neighborhood, has been operating steadily and so will not face the b.o. dilemma which confronted the Lincoln when it reopened. Warners' Stanley is also carrying the fight tomorrow night, with both houses charging \$1.25.

Pathe Ties Up Screen Rights to IBC Fight

On the heels of securing exclusive film rights to the Sugar Ray Robinson-Randolph Turpin return match at the Polo Grounds, N. Y., Sept. 12, RKO-Pathe also has a pact with the International Boxing Club granting it sole screen rights to the IBC's next big bout. Who'll take part in the scrap isn't known as yet.

Plans for distributing the RKO-Pathe fight prints were discussed yesterday (Tues.) by RKO sales chief Robert Mochrie at a division managers meeting.

Italy Bows to WB

Special radio wavelength to facilitate filming of "The Crimson Pirate" in the Bay of Naples has been granted Warners by the Italian government.

Radio-telephone hookup links the production office in Naples, two-masted brig and three-masted frigate at sea, shore sets, and film's headquarters on Ischia Island. Robert Siodmak is the director and Burt Lancaster the star.

Research Expert Hired By Par For Telemeter Push

Paramount took a significant step last week in speeding its Telemeter subscription TV device into use by hiring Louis K. Ridenour, chief research consultant to the Air Force, to work on its development. Ridenour is an expert on computers and transistors.

Importance of employing a specialist in that field is that it's an attempt to make the gadget smaller, cheaper and more foolproof, according to Telemeter spokesman. A transistor is a tiny metal device about one quarter inch in length—that will do all the work of a vacuum tube.

Par's aim is to get the cost down by reducing the size and complexity of the Telemeter via introduction of transistors. Field tests on the larger, original model are slated to start in a few weeks in the Los Angeles area with private telecasts from Par's station there, KTLA.

Telemeter attaches to the side of a TV set. By inserting coins in it, it enables patrons to see films and other entertainment that are not visible to other viewers.

Par owns 50% of the stock of Telemeter. Its other principal owners are David Loew and Carl Leserman, who financed and worked on its original development. (Continued on page 15)

SAG Asks Talk Date On New Pact; Pay Hike, Video Rights Included

Hollywood, Aug. 14.

Screen Actors Guild made a formal request for a meeting with the major studios on Aug. 27 to negotiate a new basic working agreement covering two years and retroactive to the date of the first meeting. It is likely that reps of the Society of Independent Motion Picture Producers will sit in on discussions with the majors. Discussions with the Independent Motion Picture Producers Assn. will be held separately.

Prominent in a list of demands compiled by John Dales, Jr., executive secretary of SAG, is a clause seeking preference of employment in day player work for trained and experienced picture actors. Idea is to clamp down on "hit-and-run" competition by non-professionals who have no intention of making acting a career. It reads in part:

"In the employment of day players, preference of employment will be given to professional actors. In this case a professional actor is a person who has had previous employment in motion pictures during a period of three years. Only in the event professional actors, as above defined, are not available for employment at the place where the producer has its studio, may the producer employ (Continued on page 34)

SIX N. Y. HOUSES TRIM COSTS 33%

Inclusion of six New York theatres for the first time in the theatre TV network for the Joe Louis-Jimmy Bivins fight tonight (Wed.) is expected to reduce by almost one-third the charges levied against each house for rights to the event. Reason is that the costs are based fundamentally on the total seating capacity of all theatres involved, so that the more seats which are included—trims the cost to each theatre proportionally.

Under the formula set up by the International Boxing Club, which promotes the fights, and Nathan L. Halpern's Theatre TV Network, which reps the theatres in deals with the IBC, the cost to each theatre is arrived at by dividing the total rights fee by the individual share of each house. Latter cost is based on each theatre's seating capacity multiplied by its admission price. Cost actually is based thus on the maximum gross possible of all houses, rather than the actual business they do.

Six N. Y. theatres, which include the large Broadway Paramount, Warner and Fabian's Fox in Brooklyn, have upped the capacity of the theatres carrying the fight to 39,000, as compared with the 26,000 which transmitted the last previous bout. Since the cost works in inverse proportion to the seating capacity, boosting the number of seats by one-third automatically trims the cost by one-third. In addition to the fee paid by each theatre to IBC, there is also tagged on the \$250 flat fee, which goes to Halpern's outfit for his work.

N. Y. theatres are getting a crack at a big-screen fight for the first time because the bout itself is to be staged in Baltimore. Under the "controlled network" deal worked out by Halpern with the IBC, the theatres in the fight's city of origin are blacked out each time. Baltimore houses, consequently. (Continued on page 15)

RKO TO RELEASE 36 IN 1951-52 SEASON

RKO will release 36 features in the '51-'52 selling season, prexy Ned Depinet revealed yesterday (Tues.) at an all-day division managers meeting held at the Hotel Waldorf-Astoria, N. Y. Most of the 36 pictures, he said, are already completed; 18 are in color.

Product will all come either from RKO or its affiliated producers, with the exception of an occasional independently made pic. Slate includes four films from Walt Disney, two from Samuel Goldwyn, seven from Wald-Krasna, two from Edmund Grainger and one from Howard Hughes, among others.

Helprin, Lopert Back This Wk. From Korda Gab

Morris Helprin and Ilya Lopert are due back at their New York headquarters this week after a month and a half tour of Europe. Helprin is rep of Sir Alexander Korda in the U. S. and Lopert heads Film Distributing Corp., which handles some of the Korda product in America.

They went to England in June for huddles with Korda on future product and to finalize a deal by which some of the film originally to be handled by Korda has been sold to the new Snader outfit for distribution to both theatres and tele. They continued from there to the Continent, turning part of the trip into a vacation jaunt.

Uruguay Honors Pixites

Washington, Aug. 14.

Flock of film execs, actors, studio people and newspapermen will draw down "special" medals Thursday (16) in commemoration of the recent Uruguayan Film Festival.

Trinkets will be passed out by the Uruguayan Ambassador here, although most recipients will not be on hand.

Despite NCAA Grid Ban, Theatre TV Is Rapped for Navy's 'No Home Tele'

Washington, Aug. 14.

15 for Louis Fight

Although about 25 theatres are now equipped for large-screen tele, only 15 will carry the Joe Louis-Jimmy Bivins heavyweight tilt tonight (Wed.). Others cannot be serviced by the American Telegraph & Telephone Co. because they're out of coaxial cable range.

Fifteen, however, will be the highest number of houses yet to carry an exclusive telecast. The two previous bouts on the network were shown by nine and 11 theatres, respectively.

20th Denies Nix Of Non-Competing Plan by D. of J.

Detroit, Aug. 14.

Rumors that 20th-Fox's plan to exhibit pictures in nearly 200 nabe houses on a non-competing basis had been quashed by the U. S. Department of Justice are completely untrue, according to Joseph J. Lee, district 20th manager. Lee said he had been besieged over the weekend by callers offering condolences or asking what was going on.

The false rumors started, Lee said, when a group of lawyers from other film companies got to discussing the plan at the New York deposition-filing by James A. Mulvey, of Samuel Goldwyn Productions, in the antitrust suit filed by the Society of Independent Motion Picture Producers.

The unidentified lawyers contacted the Department of Justice and asked for "clearance" to exhibit their films on a non-competing basis, too, Lee said he had learned. The Department of Justice reportedly informed the lawyers that 20th had not submitted its plan for clearance and the department knew nothing about it.

Lee said the whole affair had helped 20th and the plan because the queries from other film companies proved conclusively to the department that there was no collusion. The 20th plan was put into effect here after a survey showed as many as 40 subsequent. (Continued on page 18)

Theatre Tele a Major Topic at Trade Shows In N. Y. of TOA, Allied

Theatre television is expected to be a major topic at the annual conventions and trade shows in New York of the Theatre Owners of America, Sept. 23-27, and Allied States Exhibitor Assn., Oct. 30-Nov. 1.

Almost all of the large-screen theatre television companies are planning exposition of their product, including RCA, General Precision Laboratories, Theatre Television Enterprises, Inc., of Philadelphia, Paramount and Skiatron.

Si H. Fabian, general chairman of the TOA convention, reported that 80% of the tradeshow booths already have been sold. Sale thus far tops number of booths sold for either the Los Angeles or Houston conventions, at a higher cost per booth, Fabian said.

Final arrangements for the convention will be made Monday (20) by TOA leaders.

The women's committee, headed by Mrs. Leonard Goldenson, already has prepared a program of entertainment for wives of exhibitors, such as sight seeing tours, special matinee at Radio City Music Hall, fashion show luncheon, shopping tours, cocktail parties, etc.

Fair Television Practices Committee, organized by a group of New York lawyers and union officials to protect TV set owners, went after the Naval Academy last week for contracting to sell rights of three Navy football games this season to theatre video. FTPC called the arrangements "bad policy" in view of the Academy's status as an institution which derives its support from public funds.

Arrangements for theatre showings of grid games are purely "experimental," according to Academy spokesmen. They point out that as members of the National Collegiate Athletic Assn. the Navy is permitted to allow only one home game and one away game to be sold for home TV.

NCAA limitations on televising of football games are now under study by the Department of Justice, along with broadcast restrictions on baseball, for possible anti-trust violation.

In a letter to Vice Admiral Harry W. Hill, superintendent of the Academy, FTPC's chairman Jerome W. Marks said that "all Navy football games should be freely available for telecasts for the general public benefit." By selling the rights to theatre TV, he pointed out, thousands of hospitalized veterans, soldiers and sailors will be deprived of the opportunity to watch the games. "It appears to us," he said, "that to these the Navy owes a primary debt."

Theatre TV has lined up the Navy-Princeton game on Oct. 6 and the Navy-Maryland game on Nov. 10. The Academy has tentatively agreed to sell the rights to the Notre Dame game on Nov. 3, but may give home TV priority to this contest.

Feldman Promises U Sales Promotions To Come From Ranks

Universal will continue to make all promotions from within the company's ranks as new distribution posts become available, Charles J. Feldman, U's domestic sales chief, promised division and district managers yesterday (Tues.). He spoke at the concluding session of a two-day sales meet in New York.

Feldman instructed the staff to render all possible assistance to exhibs in distressed areas. This followed Metro's move in providing film sans rental to theatres hit recently in the Kansas floods.

Sales chief called on the division and district toppers to indoctrinate thoroughly personnel in the field with aims and objectives of the forthcoming "Movietime U. S. A." drive. He asked that they render the greatest possible assistance to the campaign on both a national and local level.

Composer Sues for 10G In Laurel Pact Breach

Laurel Films, Joseph Lerner, Rex Carlton and N. Y. Film Associates are named defendants in a \$10,000 breach-of-contract suit brought in N. Y. Supreme Court by Gail Kubik. Action came to light this week when Justice Aron Steuer granted Miss Kubik the right to examine Lerner and Carlton before trial.

Miss Kubik claims she had an agreement with Laurel to write the score of "Guilty Bystander," a Zachary Scott-Faye Emerson starrer, which Edmund L. Dorfmann and Carlton produced in 1949. But, according to the complaint, sometime after Feb. 20, 1949, the defendants induced Laurel to break the pact.

It's charged that Lerner and Carlton control Laurel Films as well as N. Y. Film Associates. Answering the suit, the defendants entered a general denial of all allegations and asserted that Laurel did not produce "Bystander."

PEOPLE WILL TALK!*

Yep, Doc, she noticed the difference the very night "ON THE RIVIERA" opened. And what "THE FROGMEN" did for my libido...well, Doc, I don't like to brag. Then came "LITTLE GIRL", "CONVICT LAKE", "MR. BELVEDERE RINGS THE BELL"...and there's no holding back the crowds, or me! Now she's a happy woman...and I'm the most unrepented, most aggressive, most popular exhibitor in town...thanks to 20th!



**LET 20 CENTURY-FOX
PUT EGO INTO YOUR
BOXOFFICE!**

*The Preview raves are terrific for Darryl F. Zanuck & Joseph L. Mankiewicz's first picture since "All About Eve"
--Cary Grant and Jeanne Crain in "People Will Talk".



Chi Cooler, B.O. Hotter; 'My Boy' Plus Vaude Socko \$70,000, 'Horatio' Lusty \$25,000, 'Express' Fast 19G

Chicago, Aug. 14.

Chicago grosses are following the cool weather, with vacationers flocking to the Windy City also helping tilt trade. Not only are the new entries strong, but holdovers are the best in several months. "That's My Boy" at the Oriental and vaude show is heading for a sockeroo \$70,000.

"Capt. Horatio Hornblower" at State-Lake looks bright \$25,000. "Peking Express" heading dual bill at the Roosevelt is smart \$19,000. "Flying Leathernecks" world preem at the Woods yesterday (Mon.) with stars and plenty of brass got it off in big style.

Disney's "Alice in Wonderland" is leading the second week parade with a terrific \$30,000 at the Palace. Also very sock is "Little Egypt" and Billy Eckstine in person at the Chicago with \$48,000 after great \$67,000 opening round.

Estimates for This Week

Chicago (B&K) (3,900; 50-98) — "Little Egypt" (U) with Billy Eckstine topping stagershow (2d wk). Smash \$48,000. Last week, wow \$67,000.

Grand (RKO) (1,250; 50-98) — "Mark of Renegade" (U) and "Footlight Varieties" (RKO). Off to \$8,000 looming. Last week, okay \$11,000.

Oriental (Indie) (3,400; 98) — "That's My Boy" (Par) with vaude bill. Terrific at \$70,000. Last week, "Show Boat" (M-G) with Mary Ford and Les Paul onstage (4th wk), \$38,000.

Palace (RKO) (2,500; 55-98) — "Alice in Wonderland" (RKO-Disney) (2d wk). Wham \$30,000. Last week, \$40,000.

Roosevelt (B&K) (1,500; 55-98) — "Peking Express" (Par) and "Two of a Kind" (Col). Smart \$19,000. Last week, "Francis To Races" (U) and "Cavalry Scout" (Mono) (2d wk), \$15,000.

State-Lake (B&K) (2,700; 98) — "Horatio Hornblower" (WB). Running at straight 98c should grab fine \$25,000. Last week, "Mask of Avenger" (Col) and "Man With My Face" (UA), \$15,000.

United Artists (B&K) (1,700; 55-98) — "Bombardier" (RKO) and "China Sky" (RKO) (reissues). Oke \$11,000 expected. Last week, "Samson and Delilah" (Par), same. Woods (Essanay) (1,073; 98) — "Flying Leathernecks" (RKO). Opened yesterday (Mon.) Last week, "Frogmen" (20th) (5th wk), \$12,500.

World (Indie) (587; 87) — "Teresa" (M-G) (4th wk). Okay \$3,500. Last week, \$3,500. Ziegfeld (Lopert) (434; \$120-\$240) — "Tales of Hoffmann" (Indie) (17th wk). Good \$4,500. Last week, \$4,000.

Cincy Continues Stout; 'Alice' Huge at \$18,000, 'Young' Strong \$13,000

Cincinnati, Aug. 14.

General upbeat in first-run biz is continuing here for second week. Current topper by a wide margin is "Alice in Wonderland," which is terrific at the Albee. "Rich, Young, Beautiful" also is a solid newcomer. The small Lyric is having its best session in a long time with the moveover of "On Moonlight Bay." "Peking Express" shapes okay at the Capitol.

Estimates for This Week

Albee (RKO) (3,100; 55-75) — "Alice in Wonderland" (RKO). Wow \$18,000 or over. Last week, "Show Boat" (M-G), solid \$12,000 in 6 days. Set modern Cincy records for biz and four-week run at this flagship, doing atomic \$75,000 on run.

Capitol (Mid-States) (2,000; 55-75) — "Peking Express" (Par). Oke \$7,500. Last week, "Cattle Drive" (U), same.

Grand (RKO) (1,400; 55-75) — "Three Steps North" (UA) and "Two Gals and Guy" (UA). Good \$8,000. Last week, "Never Trust a Gambler" (Col) and "Hurricane Island" (Col), \$7,000.

Keith's (Mid-States) (1,542; 55-75) — "Passage West" (Par). Mild \$7,000. Last week, "Mark of Renegade" (U), \$6,500.

Palace (RKO) (2,600; 55-75) — "Rich, Young, Pretty" (M-G). Solid \$13,000. Last week, "On Moonlight Bay" (WB), socko \$17,000, tallest take here in almost a year.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthesis admission prices, however, as indicated, include the U. S. amusement tax.

'My Boy' Wow In St. Loo, \$18,000

St. Louis, Aug. 14.

"That's My Boy" is standing the town on its head, and only the fact that no matinees are being run at the Missouri is preventing it from breaking several records. Overflow over the weekend helped box-office activity for "Capt. Hornblower" at the huge Fox. Result is one of bigger recent weeks at the Fox Theatre. "Ran All Way" shapes good at the downtown Loew's.

Estimates for This Week

Ambassador (F&M) (3,000; 60-75) — "Moonlight Bay" (WB) (m.o.) and "Sirocco" (Col) (2d wk). Oke \$10,000. Last week, "Sirocco" (Col) and "Texas Rangers" (Col), \$10,500.

Fox (F&M) (5,000; 60-75) — "Capt. Horatio Hornblower" (WB). Fine \$17,000. Last week, "Convict Lake" (20th) and "Two of a Kind" (Col), \$16,000.

Loew's (Loew) (3,172; 50-75) — "He Ran All Way" (UA) and "When Redskins Ride" (Col). Good \$14,000 or over. Last week, "Show Boat" (M-G) (4th wk), \$14,000.

Missouri (F&M) (3,500; 60-75) — "That's My Boy" (Par) and "Dear Brut" (Par). Smash \$18,000. Last week, "Moonlight Bay" (WB) and "Never Trust a Gambler" (Col) (2d wk), \$12,000.

Pageant (St. L. Amus.) (1,000; 50-90) — "Trio" (Par) (3d wk). Off to \$1,000 following oke \$2,000 second stanza.

Shady Oak (St. L. Amus.) (800; 50-90) — "Trio" (Par) (3d wk). Down to \$1,500 after nice \$2,500 second session.

'Alice' Terrific \$28,000, Toronto; 'Convict' 14G

Toronto, Aug. 14.

Sensational success of Walt Disney's "Alice in Wonderland" on initial frame at the Imperial where nearly a record week looms is also stimulating general biz here since overflow family trade goes to other spots. "Secret of Convict Lake" looks best of other new pix with a big week at the Odeon. "Moonlight Bay" still is fine and pacing the holdovers.

Estimates for This Week

Crest, Downtown, Glendale, Mayfair, Scarborough, State (Taylor) (863; 1,059; 955; 470; 608; 694; 35-60) — "Texas Rangers" (Col) and "China Corsair" (Col). Big \$15,000. Last week, "Painted Hills" (M-G) and "Smuggler's Gold" (Col), \$10,000.

Eglinton, Shea's (FP) (1,080; 2,386; 40-80) — "Moonlight Bay" (WB) (2d wk). Fine \$15,000. Last week, smash \$19,000.

Imperial (FP) (3,373; 40-80) — "Alice in Wonderland" (RKO-Disney). Sensational \$28,000. Last week, "Frogmen" (20th) (2d wk), \$12,000.

Loew's (Loew) (2,743; 40-70) — "Excuse My Dust" (M-G) (2d wk). Fair \$8,500. Last week, \$14,000. Nortown, University (FP) (959; 1,558; 40-80) — "Teresa" (M-G). Fair \$12,000. Last week, "Peking Express" (Par), \$13,500.

Odeon (Rank) (2,390 50-90) — "Convict Lake" (20th). Big \$14,000. Last week, "Prince Who Was Thief" (U) (2d wk), \$10,000.

Uptown (Loew) (2,743; 40-80) — "Mark of Renegade" (U). Light \$6,000. Last week, "Francis To Races" (U) (2d wk), \$7,500.

Victoria (FP) (1,140; 40-80) — "Fabiola" (Indie) (2d wk). Good \$6,000. Last week, \$9,000.

'Ft. Worth' Trim \$10,000, A&C Fat 11G, Omaha

Omaha, Aug. 14.

Grosses levelled off after last week's upsurge but are still very healthy. "Fort Worth" at the Paramount shapes brisk. The Orpheum has Abbott and Costello's "Comin' Round Mountain" and opened with good session likely. Second week of Disney's "Alice in Wonderland" Brandeis held up well.

Estimates for This Week

Paramount (Tristates) (2,800; 16-70) — "Ft. Worth" (WB). Sound \$10,000. Last week, "Show Boat" (M-G) (2d wk), swell \$9,500.

Orpheum (Tristates) (3,000; 16-70) — "Comin' Round Mountain" (U). Good \$11,000. Last week, "Night Into Morning" (M-G) and Three Suns stage revue, fine \$18,000 at 20-90c scale.

Omaha (Tristates) (2,100; 16-70) — "Folsom Prison" (WB) and "Smuggler's Gold" (Col). Nice \$8,000. Last week, "Man From Planet X" (UA) and "Brother, the Outlaw" (BB), \$7,000.

Brandeis (RKO) (1,500; 35-74) — "Alice in Wonderland" (RKO-Disney) (2d wk). Fancy \$6,000. Last week, \$8,000.

State (Goldberg) (865; 25-75) — "Guy Who Came Back" (20th) and "Double Deal" (RKO). Fast \$5,000. Last week, "Rich, Young, Pretty" (M-G) and "Sideshow" (Mono), \$6,000.

'My Boy' Wham \$32,000, Frisco

San Francisco, Aug. 14.

Improved weather conditions here are credited with helping the very real upbeat at first-runs this session. Standout is "That's My Boy" which is sockeroo at the Paramount. Effective bally is helping lift the vast Fox Theatre in a nice session with its "Capt. Horatio Hornblower." "Happy Go Lovely" looms fair at the St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85) — "Night Into Morning" (M-G) and "Hell's Gateway" (Indie). Mild \$11,000. Last week, "Man With My Face" (UA) plus stagershow headed by Josephine Baker (3d wk), with prices upped to \$1.25 top, big \$40,000.

Fox (FWC) (4,651; 60-95) — "Capt. Horatio Hornblower" (WB) and "Let's Go Navy" (Mono). Nice \$24,000 or over. Last week, "Young As Feel" (20th) and "14 Hours" (20th), \$12,500.

Warfield (Loew's) (2,656; 60-85) — "Teresa" (M-G). Modest \$10,000. Last week, "Show Boat" (M-G) (5th wk), strong \$14,000.

Paramount (Par) (2,646; 60-85) — "That's My Boy" (Par). Wow \$32,000. Last week, "On Moonlight Bay" (WB) and "Interrupted Journey" (Indie), (2d wk) \$15,000.

St. Francis (Par) (1,400; 60-85) — "Happy Go Lovely" (RKO). Fair \$10,000. Last week, "Trio" (Par), at pop prices, weak \$7,500.

Orpheum (No. Coast) (2,448; 55-85) — "Mark of Renegade" (U) and "Secrets Of Monte Carlo" (Rep). Fair \$12,000. Last week, "M" (Col) and "Emergency Wedding" (Col), \$14,500.

United Artists (No. Coast) (1,207; 55-85) — "Cyrano" (UA) (4th wk). Okay \$7,500. Last week, \$10,000.

Stagedoor (A-R) (370; \$180-\$240) — "Tales of Hoffmann" (Indie) (8th wk). Holding at stout \$6,500. Last week, same.

Clay (Rosener) (400; 65-85) — "Blue Lamp" (UA). Good \$3,300. Last week, "Toast New Orleans" (M-G) and "Midnight Kiss" (M-G) (reissues), 4 days, \$2,200.

Larkina (Rosener) (400; 65-85) — "Blue Lamp" (UA). Fine \$3,800. Last week, "Toast New Orleans" (M-G) and "Midnight Kiss" (M-G) (reissues), \$3,400.

'MY BOY' LOUD \$22,000, SEATTLE; 'ALICE' 17G

Seattle, Aug. 14.

Big news here this session are the great sessions being turned in by "Alice in Wonderland" and "That's My Boy." The Walt Disney version is hitting a huge total at Fifth Avenue. "Rich, Young, Pretty" looks solid at Liberty. "My Boy" shapes great at Paramount.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90) — "Francis To Races" (U) and "Amorilla" (Rep) (4th wk). Big \$4,000. Last week, good \$4,200.

Coliseum (Evergreen) (1,877; 65-90) — "Suicide Attack" (Indie) and "Beasts of East" (Indie). Fast \$10,000. Last week, "Mask of Avenger" (Continued on page 22)

Heat Wilts B'way; Holdovers Set Pace, 'Show Boat' 4th, 151G, 'Boy'-Vaude 82G, 'Twist' Big \$18,400, 'Belvedere' 58G

Sweating weather returned to New York over the past weekend and is proving a headache to Broadway boxoffices. Five consecutive days of heat and humidity, with only a slight breather from rain Sunday (12) night, is clouting first-run business badly. Even the strongest films are being hurt, with new pix taking a real beating. Big draw of Dodgers-Giants games at Ebbetts Field last week also cut in somewhat while state American Legion convention did not mean much at the wickets.

Bulk of strength at the deluxe houses is coming from holdover bills or extended-runs. Greatest coin total again goes to "Show Boat," with stage show at the Music Hall. In its fourth week, this bill will hit big \$151,000 or over.

"That's My Boy" with Modernaires, Danny Lewis, Bob Chester band topping the stage bill, got sock estimated \$82,000, in second round at the Paramount. This pace has clinched a four-week run for combo.

"Bright Victory" still is sturdy, having landed \$22,000 in its second week at the Victoria but obviously was damaged by the heat. Despite the torrid weather, Disney's "Alice in Wonderland" continues in great style, with \$36,000 in prospect for third session at the Criterion.

Second stanza of "Oliver Twist" held in remarkable manner, being only a step behind opening week at \$18,400 at the Park Ave. "Belvedere Rings Bell," with iceshow and stage bill, is down to mild \$58,000 for second round at the Roxy.

"No Questions Asked" is doing best of new entries, heading for \$12,000 in initial frame at the Mayfair. "Cattle Drive" is only \$15,000 opening week at the State, and only holds over four days. "Tomorrow Is Another Day" looks fairish \$10,000 in first round at the Holiday.

"David and Bathsheba" opened last night (Tues.) at the Rivoli, this marking the unshuttering of theatre, which had been closed during the summer. "Force of Arms" opened at the Warner yesterday.

"Meet Me After the Show," with Milton Berle, Dagmar and Berle's own revue, preems today (Wed.) at the Roxy. "Law and the Lady" also opens today at the Capitol.

Estimates for This Week

Astor (City Inv.) (1,300; 55-\$1.50) — "Happy Go Lovely" (RKO) (4th wk). Third session ended last night (Tues.) is down to \$5,000 after light \$7,500 for second round. Stays two days past fourth week, with "Jim Thorpe, All-American" (WB) coming in Aug. 24.

Bijou (City Inv.) (589; \$1.20-\$2.40) — "Tales of Hoffmann" (Indie) (20th wk). The 19th stanza ended last night (Tues.) continued held with \$10,500. Week ahead was \$10,800.

Capitol (Loew's) (4,820; 55-\$1.25) — "Law and the Lady" (M-G). Opens today (Wed.) being second bill on all-film policy here. Last week, "Rich, Young, Pretty" (M-G) (3d wk) sagged to \$16,000 after fine \$23,000 for second round.

Criterion (Moss) (1,700; 50-\$1.75) — "Alice in Wonderland" (RKO-Disney) (3d wk). Current frame is holding stoutly at \$36,000 after \$45,000 for second week. Stays indef.

Globe (Brandt) (1,500; 50-\$1.20) — "Convict Lake" (20th) (2d wk). Holding nicely with \$14,500 after fancy \$19,000 opening week, but below hopes. Stays on.

Holiday (Zatkin) (950; 50-\$1.50) — "Tomorrow Is Another Day" (WB) (2d wk). First week ended last night (Tues.) hit routine \$10,000. In ahead, "Comin' Round Mountain" (U) (2d wk-6 days), \$5,800.

Mayfair (Brandt) (1,736; 50-\$1.20) — "No Questions Asked" (M-G). First week ending today (Wed.) is heading for fair \$12,000 or near.

Last week, "Alice in Wonderland" (Indie) (2d wk), mild \$8,000.

Palace (RKO) (1,700; 55-\$1.20) — "Best of Badmen" (RKO) and vaude. Looks like oke \$19,000. Last week, "As Young As You Feel" (20th), with vaude, \$18,500.

Paramount (Par) (3,864; 70-\$1.80) — "That's My Boy" (Par) with Modernaires, Danny Lewis, Bob Chester orch topping stagershow (3d wk). Second frame ended last night (Tues.) held to \$82,000 after

socko \$91,000 for initial round. Goes four weeks. Second week was giving house some of best days of run when heat broke in to slow it up somewhat.

Park Ave. (Reade) (583; 90-\$1.50) — "Oliver Twist" (UA) (3d wk). Initial holdover stanza ended Sunday (12) continued smash at \$18,400 after \$18,900 for first week, biggest at house on a pop-scale run. Second week started out running ahead of first session and held remarkably close to first frame. Stays indef.

Radio City Music Hall (Rockefellers) (5,945; 80-\$2.40) — "Show Boat" (M-G) plus stagershow (4th wk). Continues smash with \$151,000 after \$158,000 for third week. Holding a fifth, naturally, and looks to remain through Labor Day.

Roxy (20th) (5,886; 90-\$1.75) — "Meet Me After Show" (20th) with Milton Berle plus own all-star revue headed by Dagmar onstage. Opens today (Wed.). Last week, "Belvedere Rings Bell" (20th) and iceshow, plus stagebill topped by Florian Zabach (2d wk), wound up at mild \$58,000 after good \$73,000 opening round.

State (Loew's) (3,450; 55-\$1.50) — "Cattle Drive" (U) (2d wk). First round did fairly well with \$15,000. Holds four extra days, with "Iron Man" (U) opening Aug. 18. In ahead, "Francis To Races" (U) (2d wk-8 days), okay \$14,000.

Warner (WB) (2,756; 55-\$1.25) — "Force of Arms" (WB). Opened yesterday (Tues.). In ahead, "Moonlight Bay" (WB) (3d wk-5 days), sagged to mild \$8,000 after oke \$15,500 for second frame.

Sutton (R & B) (561; 90-\$1.50) — "Kon-Tiki" (RKO) (20th wk). The 19th session ended Monday (13) held steady at \$5,500 after \$6,000 for 18th week. Continues through Sept. 4, with "The Medium" (Indie) opening Sept. 5.

Trans-Lux 60th St. (T-L) (453; 74-\$1.50) — "Emperor's Nightingale" (Indie) (14th wk). Still showing profit with \$2,200 after \$2,400 in 13th frame.

Trans-Lux 52d St. (T-L) (540; 90-\$1.50) — "Kind Lady" (M-G) (2d wk). First session ended Monday (13) hit fine \$15,000. In ahead, "Circle of Danger" (UA) (4th wk), \$2,800.

Victoria (City Inv.) (1,060; 55-\$1.50) — "Bright Victory" (U) (3d wk). Initial holdover stanza ended Monday (13) continued strongly with \$22,000 after great \$32,000 opening week.

H.O.'s Bolster Mpls. Biz; 'Boat' Rousing \$14,000, 'Alice' Big 11G, 2d Wks.

Minneapolis, Aug. 14.

The boxoffice goose hangs high here as the upbeat in grosses continues. "Show Boat" and "Alice in Wonderland," both in second weeks, still provide the main stimulus for the improving pace. Both belong in the smash class locally and take their places with the last year's top pullers. Still another holdover, "The Frogmen," also in its second stanza, is proving no mean magnet. Best of newcomers is "Peking Express," fine at the State.

Estimates for This Week

Century (Par) (1,500; 50-76) — "Circle of Danger" (U). Light \$4,000. Last week, "Lorna Doone" (Col), \$4,500.

Gopher (Berger) (1,000; 50-76) — "The Frogmen" (20th) (2d wk). Good \$5,500 after hefty \$9,100 initial canto.

Lyric (Par) (1,000; 50-76) — "Cavalry Scout" (Mono) and "Ghost Chasers" (Mono). Oke at \$4,500. Last week, "Cattle Drive" (U) (2d wk), same.

Radio City (Par) (4,000; 50-76) — "Show Boat" (M-G) (2d wk). Will take its place as one of boxoffice champs here. Still zooming at \$14,000 after huge \$25,000 first stanza, one of theatre's three or four best straight film weeks.

RKO-Orpheum (RKO) (2,800 40-76) — "Alice in Wonderland" (RKO-Disney) (2d wk). Fine \$11,000. Last week, terrific \$16,500.

State (Par) (2,300; 50-76) — "Peking Express" (Par). Fine \$9,000. Last week, "Ace in Hole" (Par), good \$7,000.

World (Mann) (400; 50-90) — "Kind Lady" (M-G). Well regarded picture, but Ethel Barrymore and Maurice Evans probably don't mean too much as names to film fans. Good \$3,000. Last week, "Lady Paname" (Indie), \$2,000.

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PRODUCED BY

EVERETT FREEMAN

Screen Play by Douglas Morrow and Everett Freeman • Jim Thorpe, Technical Advisor • Music by Max Steiner



'Hill' Smash \$13,000 in Stout Hub; 'Horatio' Nice 23G, 'Teresa' 18G

Boston, Aug. 14.

Biz is holding up fairly well around town this stanza, with a spell of bad weather mid-week helping. "Capt. Horatio Hornblower" at Met opened strong, and leads city. "Alice in Wonderland" in second week at Memorial is still stout. "Thunder on Hill" at Astor shapes socko. "Peking Express" at Paramount and Fenway is just about average with "Cattle Drive" at Boston only so-so.

Estimates for This Week

Astor (B&Q) (1,200; 50-95) — "Thunder on Hill" (U). Sock \$13,000. Last week, "Cyrano" (UA) (4th wk), \$5,000.

Boston (RKO) (3,200; 40-85) — "Cattle Drive" (U) and "Without Pity" (Indie). Fair \$7,500. Last week, "Hard, Fast, Beautiful" (RKO) and "Married a Savage" (Indie), \$9,800.

Exeter (Indie) (1,300; 55-80) — "Kon-Tiki" (RKO) (6th wk). Oke \$3,300. Last week, good \$3,800.

Fenway (NET) (1,373; 40-85) — "Peking Express" (Par) and "Gold Raiders" (Indie). Fair \$4,000. Last week, "Moonlight Bay" (WB) and "Yukon Manhunt" (Mono) (2d wk), \$3,800.

Memorial (RKO) (3,500; 40-85) — "Alice in Wonderland" (RKO-Disney) (2d wk). Held at \$18,500. Last week, smash \$29,700.

Metropolitan (NET) (4,367; 40-85) — "Capt. Horatio Hornblower" (WB) and "Let's Go Navy" (Mono). Nice \$23,000. Last week, "Convict Lake" (20th) and "Glass Mountain" (Indie), \$12,000.

Orpheum (Loew) (3,000; 40-85) — "Teresa" (M-G) and "Strictly Dishonorable" (M-G). Moderate \$12,000. Last week, "Show Boat" (M-G) (4th wk), nice \$12,000.

Paramount (NET) (1,700; 40-85) — "Peking Express" (Par) and "Gold Raiders" (Indie). Okay \$10,500. Last week, "Moonlight Bay" (WB) and "Yukon Manhunt" (Mono) (2d wk), \$12,500.

State (Loew) (3,500; 40-85) — "Teresa" (M-G) and "Strictly Dishonorable" (M-G). Mild \$6,000. Last week, "Show Boat" (M-G) (4th wk), \$6,000.

D. C. Upbeat Continues; 'Convict'-Paul-Ford To Two-Year High, \$30,000

Washington, Aug. 14.

Boxoffice upswing, which began here early in July, continues at mid-town houses, both in first-run and holdover situations. Top showing of week is being made by Loew's Capitol, where "Secret of Convict Lake" is skyrocketing into a two year record, thanks to folk music of Capitol disk stars Les Paul and Mary Ford. Weight is on marquee draw of husband-wife team of guitar-vocalists, "Frogmen," at Loew's Palace, shapes second among newcomers. In hold-over class, "Alice in Wonderland" at RKO Keith's continues sock, with a third week certain for the Disney pic. "Capt. Horatio Hornblower" is still solid at the Warner, and may be put back into Metropolitan for second-run.

Estimates for This Week

Capitol (Loew's) (2,434; 44-90) — "Convict Lake" (20th) plus vaude headed by Les Paul and Mary Ford. Film riding in as top grosser on tall of popularity of stagershow, with two-year record take of \$30,000. Last week, "Half Angel" (20th) plus vaude, fine \$24,000.

Dupont (Lopert) (372; 50-85) — "Kon-Tiki" (RKO) (4th wk). Unusually steady \$5,000 after hefty \$6,000 last week. Stays on.

Keith's (RKO) (1,929; 44-80) — "Alice in Wonderland" (RKO-Disney) (2d wk). Dazzling \$20,000 after terrific \$25,000 last week, even with low moppet tab for about half audience. Holds.

Metropolitan (Warner) (1,164; 44-74) — "Moonlight Bay" (WB) (2d wk). Pleasing \$7,000. Last week, "Capt. Horatio Hornblower" (WB), smash \$11,000 in day-and-date with Warner and uptown Ambassador.

Palace (Loew's) (2,370; 44-74) — "Frogmen" (20th). Great \$21,000. Last week, "Ace in Hole" (Par), sad \$13,000.

Playhouse (Lopert) (485; 55-81) — "Tony Draws a Horse" (Indie) (2d wk). So-so \$3,500 after \$4,500 last week.

Warner (WB) (2,174; 44-74) — "Capt. Horatio Hornblower" (WB) (2d wk). Steady \$12,000 after big \$19,000 last week.

Trans-Lux (T-L) (654; 44-80) — "Four in Jeep" (UA). Firm \$6,000. Last week, "Alice in Wonderland" (Souvaine), modest \$5,000.

Key City Grosses

Estimated Total Gross
This week \$2,422,000
(Based on 25 cities, 210 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,355,000
(Based on 22 cities, and 176 theatres.)

'Horatio' Hotsy \$17,500 in Pitt

Pittsburgh, Aug. 14.

Big noises this week are "Capt. Horatio Hornblower" at Stanley, doing well enough to hold over, and continued strength of "On Moonlight Bay" at Warner in its third stanza downtown. "Sirocco" at Harris also shapes sharp. Although critx gave "Law and Lady" a nice send-off at Penn, they aren't buying the new Greer Garson starrer.

Estimates for This Week

Fulton (Shea) (1,700; 50-85) — "Telegraph Hill" (20th) and "Oh, Susannah" (Repl). Dismal \$4,500. Last week, "Francis To Races" (U), \$6,500.

Harris (Harris) (2,200; 50-85) — "Sirocco" (Col). First solo bill here for some time. Fast \$8,000 or better. Last week, "Apache Drums" (U) and "Hurricane Island" (Col), fancy \$7,000, and over hopes.

Penn (Loew's) (3,300; 50-85) — "Law and Lady" (M-G). Slim \$10,000. Last week, "Ace in Hole" (Par), \$13,000.

Stanley (WB) (3,800; 50-85) — "Capt. Horatio Hornblower" (WB). Clicking off brisk \$17,500, best here in a long time. Holds. Last week, "Peking Express" (Par), \$8,000.

Warner (WB) (2,000; 50-85) — "Moonlight Bay" (WB) (m.o.) (2d wk). Holdover unusual here. Great \$7,500. Only going out because house is getting jammed up on product. Last week, first week here, terrific \$9,000, after opening week at Stanley.

'Moonlight' Bright 22G, Denver; 'Spy' Good 9G

Denver, Aug. 14.

Top coin this week is going to "Moonlight Bay," playing in two theatres. "American Spy" shapes good at Paramount. "Ran All Way," playing three houses, looks only fair. "Show Boat" is doing well enough to win a fifth week at Broadway while "Alice in Wonderland" is strong enough at Orpheum to cop a third round for Disney pic.

Estimates for This Week

Aladdin (Fox) (1,400; 40-80) — "Ran All Way" (UA) and "Little Giant" (Indie) (reissue). Day-date 14th Tabor, Webber. Fair \$5,000. Last week, "Cyrano" (UA), \$7,000.

Broadway (Wolfberg) (1,500; 40-80) — "Show Boat" (M-G) (4th wk). Nice \$9,000. Holds again. Last week, \$10,000.

Denham (Cockrill) (1,750; 40-80) — "That's My Boy" (Par) (3d wk). Off to \$8,500. Last week, fine \$12,500.

Denver (Fox) (2,525; 40-80) — "Moonlight Bay" (WB) and "Secrets Monte Carlo" (Rep), day-date with Equire. Nice \$18,000. Holds. Last week, "Cyrano" (UA), \$14,000.

Equire (Fox) (742; 40-80) — "Moonlight Bay" (WB) and "Secrets Monte Carlo" (Rep), also Denver. Good \$4,000. Holding over. Last week, "Cyrano" (UA), \$2,500.

Orpheum (RKO) (2,600; 40-80) — "Alice in Wonderland" (RKO-Disney) (2d wk). Holding at \$9,000. Stays another week. Last week, big \$17,500.

Paramount (Fox) (2,200; 40-80) — "American Spy" (Mono) and "Cavalry Scout" (Mono). Good \$9,000. Last week, "Little Big Horn" (Lip) and "Savage Drums" (Lip), \$12,000.

Taber (Fox) (1,967; 40-80) — "Ran All Way" (UA) and "Little Giant" (Indie) (reissue), also Aladdin, Webber. Fair \$5,500. Last week, "Scar" (UA) and "Going To Town" (Indie), \$5,000.

Webber (Fox) (750; 40-80) — "Ran All Way" (UA) and "Little Giant" (Indie) (reissue), also Aladdin, Tabor. Fair \$3,000. Last week, "Scar" (UA) and "Going To Town" (Indie), \$2,000.

'ALICE' OKE AT \$9,000 IN L'VILLE; 'LAW' 8G

Louisville, Aug. 14.

Getting an assist from cooler temperatures, downtown houses are getting their share of the biz this week, topped by "Alice in Wonderland" at the Rialto, where kid trade is way above average. "Law and Lady" at the State is mild, but "Moonlight Bay" is stout at the Mary Anderson. Summer musicals at Iroquois Amphitheatre are in final stanza this week, and picture houses are glad this competition is nearing an end.

Estimates for This Week

Mary Anderson (People's) (1,200; 45-65) — "Moonlight Bay" (WB) (2d wk). Still strong at \$6,500 after last week's big \$8,000.

Rialto (Fourth Avenue) (3,000; 45-65) — "Alice in Wonderland" (RKO-Disney). Okay \$9,000 or over. Last week, "Care Little Girl" (20th) and "Young As Feel" (20th), about same.

State (Loew's) (3,000; 45-65) — "Law and Lady" (M-G) and "Night Into Morning" (M-G). Mild \$8,000. Last week, "Prince Who Was Thief" (U) and "Al Jennings" (Col), smooth \$11,000.

Strand (FA) (1,200; 45-65) — "Guy Who Came Back" (20th) and "Pier 23" (Lip). Fairish \$3,500. Last week, "Jungle Headhunters" (RKO) and "Tokyo File 212" (RKO), \$4,000.

'Law' Lusty 11G In Mild Philly

Philadelphia, Aug. 14.

Rainy weather over the weekend and a flock of holdovers are being blamed for a reduced take at first-runs here this session. New pictures started out in encouraging fashion, however. "Francis Goes To Races" kicked off well but did hold up at Earle while "Warpath" got off in rousing style at the Goldman. "Law and the Lady" started out great at the Midtown.

Estimates for This Week

Boyd (WB) (2,360; 50-99) — "Alice in Wonderland" (RKO-Disney) (2d wk). Strong \$18,000. Last week, smash \$23,000.

Earle (WB) (2,700; 50-99) — "Francis To Races" (U). Fair \$8,000. Last week, "Katie Did It" (U) plus Juanita Hall, John Agar, on-stage, \$18,000.

Fox (20th) (2,250; 50-99) — "Belvedere Rings Bell" (20th) (2d wk). Good \$14,000. Last week, \$19,000.

Goldman (Goldman) (1,200; 50-99) — "Warpath" (Par). Fat \$16,000. Last week, "Sirocco" (Col) (2d wk), \$12,000.

Mastbaum (WB) (4,360; 50-99) — "Moonlight Bay" (WB) (2d wk). Dim \$13,000. Last week, \$15,000.

Midtown (Goldman) (1,000; 50-99) — "Law and Lady" (M-G). Sock \$11,000. Last week, "Cyrano" (UA) (3d wk), \$8,000.

Randolph (Goldman) (2,500; 50-99) — "Show Boat" (M-G) (6th wk). Fast \$10,500. Last week, \$17,000.

Stanley (WB) (2,900; 50-99) — "That's My Boy" (Par) (4th wk). Still town topper at \$20,000. Last week, great \$25,000.

Stanton (WB) (1,473; 50-99) — "Cattle Drive" (U). Neat \$10,000. Last week, "Jungle Headhunters" (RKO), \$13,000.

Trans-Lux (T-L) (500; 50-99) — "Kind Lady" (M-G). Terrific \$7,500. Last week, "Alice in Wonderland" (Indie) (2d wk), slow \$3,500.

Duke-Fitzgerald Lift 'Pickup' To Good \$36,000, Det.; Bunin's 'Alice' 6G

Detroit, Aug. 14.

Duke Ellington and Ella Fitzgerald onstage at the Fox are picking up "Pickup" for a good total. "Alice in Wonderland" (Bunin's) in first full week looks good at Cinema. Rest of town is largely slow, however, with holdovers providing the drag. "Warpath" is shaping mild \$13,000 at the Palms. "Mark of Renegade" at the Madison looks fair. "Show Boat" at United Artists still is okay in sixth week.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 75-81) — "Pickup" (Col) plus Duke Ellington and Ella Fitzgerald onstage. Good \$36,000. Last week, "Secret of Convict Lake" (20th) and "When I Grow Up" (UA), \$17,800.

Michigan (United Detroit) (4,000; 70-95) — "Moonlight Bay" (WB) and "Hurricane Island" (Col) (2d wk).

'My Boy' Boff \$35,000, 'Horatio' Fine 43G, Give L. A. First-Runs Big Boost; 'Belvedere' OK 34G, 'Jeep' Slow 16G

Los Angeles, Aug. 14.

Broadway Grosses

Estimated Total Gross
This Week \$498,100
(Based on 18 theatres.)
Last Year \$542,000
(Based on 18 theatres.)

'Hill' High 15G Paces Perky Prov.

Providence, Aug. 14.

Majestic's "Thunder On The Hill" is riding high among the new ones with big session on tap. It is being pressed closely by second week of "Alice in Wonderland" at RKO Albee. Loew's State looms just fair with "Law and the Lady." Trade is perking in most spots.

Estimates for This Week

Albee (RKO) (2,200; 44-65) — "Alice in Wonderland" (RKO-Disney) (2d wk). Hefty \$13,000 after hitting sock \$19,000 in first round.

Majestic (Fay) (2,200; 44-65) — "Thunder on Hill" (U) and "Varieties On Parade" (FC). Big \$15,000. Last week, "Moonlight Bay" (WB) and "Fugitive Lady" (Rep), \$12,000.

State (Loew) (3,200; 44-65) — "Law and Lady" M-G and "No Questions Asked" (M-G). Mild \$10,000. Last week, "Ran All Way" (UA) and "Home Town Story" (M-G), \$13,000.

Strand (Silverman) (2,200; 44-65) — "Whistle at Eaton Falls" (Col) and "Corky of Gasoline Alley" (Col). Opened Monday (13). Last week, "Sirocco" (Col), fairish \$8,200.

'Horatio' Sock \$13,000, Buff; 'Alice' 11G, 2d

Buffalo, Aug. 14.

Trade is perking up here this stanza with the real smash "Capt. Horatio Hornblower" at the Center. "Alice in Wonderland" is in second round at Century, the Disney pic still being solid. "Peking Express" shapes nice at the Paramount.

Estimates for This Week

Buffalo (Loews) (3,500; 40-70) — "Rich, Young, Pretty" (M-G) and "The Painted Hills" (M-G) (2d wk). Down to \$7,500 in 5 days. Last week, dandy \$16,000.

Paramount (Par) (3,000; 40-70) — "Peking Express" (Par) and "Pier 23" (Lip). Nice \$12,000. Last week, "Moonlight Bay" (WB) and "Korea Patrol" (UA), \$9,000.

Center (Par) (2,100; 40-70) — "Capt. Horatio Hornblower" (WB). Sock \$13,000. Last week, "Cyrano" (UA) (2d wk), \$7,000.

Lafayette (Basil) (3,000; 40-70) — "Magic Face" (Col) and "Hurricane Island" (Col). Lively \$11,000. Last week, "Texas Rangers" (Col) and "Five" (Col), \$10,000.

Century (20th Cent.) (3,000; 40-70) — "Alice in Wonderland" (RKO-Disney) (2d wk). Holding at \$11,000 or near. Last week, smash \$18,500.

First-run biz pace is getting a tremendous lift in current frame from the boxoffice power of "That's My Boy" in two theatres and "Capt. Horatio Hornblower" in three. The former, the Martin-Lewis starrer, is heading for sock \$35,000 or near, best for the two Paramount houses in army months. It is especially great considering a straight 60c admission tap at all times.

"Hornblower" shapes to hit fine \$43,000. "Belvedere Rings Bell" is rated fairly satisfactory with \$34,000 in five sites. Other new bills are just mild. "Lady and Bandit" being thin \$14,000 in two spots. "Four in Jeep" in five locations is light \$16,000. "Native Son" looks fair \$6,000 in one house.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,097; 2-048; 1,719; 1,248; 2,298; 70-\$1.10) — "Belvedere Rings Bell" (20th) and "Let's Go Navy" (Mono). Only okay \$34,000. Last week, "Cyrano" (UA) (2d wk), \$31,500.

Hollywood, Downtown, Wilmette (WB) (2,756; 1,757; 2,344; 70-\$1.10) — "Horatio Hornblower" (WB). Fine \$43,000. Last week, "Moonlight Bay" (WB) (2d wk-8 days), neat \$29,600.

Loew's State, Egyptian (UA) (2-404; 1,538; 70-\$1.10) — "Show Boat" (M-G) and "Home Town Story" (M-G) (Loew's only) (4th wk). Fine \$24,000. Last week, \$29,700.

Hillstreet, Pantages (RKO) (2-890; 2,812; 70-\$1) — "Lady and Bandit" (Col) and "Never Trust a Gambler" (Col). Thin \$14,000. Last week, "Sirocco" (Col) and "Texas Rangers" (Col) (2d wk), \$18,000.

Los Angeles, Hollywood Paramounts (F&M) (3,398; 1,430; 60) — "That's My Boy" (Par). Sock \$35,000. Last week, "Warpath" (Par) and Joey Adams heading stage bill at L. A., thin \$11,000; Hollywood, "Warpath" only, small \$9,900.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) (2,100; 1,370; \$85; 880; 1,145; 70-\$1.10) — "4 in Jeep" (UA) and "Three Steps North" (UA). Light \$16,000. Last week, "Cattle Drive" (U) and "Yukon Manhunt" (Mono), \$15,800.

Four Star (UA) (900; 90) — "Native Son" (Indie). Fair \$6,000. Last week, "Ace in Hole" (Par) (8th wk), \$1,900.

Fine Arts (FWC) (677; 70-\$1) — "Oliver Twist" (UA) (5th wk-4 days). Under \$2,000 in 4 days. Last week, oke \$3,200.

Beverly Canon (ABC) (520; \$1) — "Kon-Tiki" (RKO) (16th wk). Okay \$2,000. Last week, \$2,400.

Laurel (Rosner) (846; \$1.20-2.40) — "Tales Hoffmann" (Indie) (11th wk). Started current round Monday (13) after nice \$6,300 last week.

Marcel, Bard's Adams (Nickolson) (950; 1,200; 70-85) — "Alice in Wonderland" (Indie) (2d wk). Down to \$5,500. Last week, pleasing \$7,500.

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'FROGMEN' GREAT 17G, MONT'L, 'FT. WORTH' 9G

Montreal, Aug. 14.

Three holdovers in detuxers are leveling off returns here. "Caruso" at Loew's continues to do better than anything here even if in eighth session. "Frogmen" is top newcomer with sock capitol session. Plenty of U. S. tourists and members of armed forces in town to boost trade despite heat.

Estimates for This Week

Palace (C. T.) (2,625; 34-60) — "Take Care Little Girl" (20th). Fair \$14,000. Last week, "Kind Lady" (M-G), \$8,000.

Capitol (C. T.) (2,412; 34-60) — "Frogmen" (20th). Sock \$17,000. Last week, "Strictly Dishonorable" (M-G), \$14,000.

Princess (C. T.) (2,131; 34-60) — "Cyrano" (UA) (2d wk). Way off at \$9,000 following hefty first week at \$17,000.

Loew's (C. T.) (2,855; 40-85) — "Great Caruso" (M-G) (8th wk). Big \$18,000 after \$21,000 last week.

Imperial (C. T.) (1,839; 34-60) — "Ft. Worth" (WB) and "Hometown Story" (WB). Good \$9,000. Last week, "Last Outpost" (Par) and "Prairie Chicken" (Par), \$10,000.

Orpheum (C. T.) (1,048; 34-60) — "Two of Kind" (Col) and "Pier 23" (Col) (2d wk). Down to \$6,000 after socko \$11,000 opener.



Old records never die, they just fade away when you play M-G-M pictures!



"Show Boat" extended-runs make history. At press time 52 cities are in 3rd weeks, 20 cities in 4th weeks. Cincinnati Albee 4th week for first time in its history. 6th week at Warfield, Frisco. Tops "Great Caruso" nationwide. Music Hall, N. Y. sets new all-time M-G-M records as long run continues! • "Rich, Young and Pretty" is delighting the fans. • Hot news! "An American In Paris" had terrific first preview in N. Y. neighborhood theatre. Watch for one of this industry's greatest musicals!

Next!



"ANGELS IN THE OUTFIELD"

"Outstanding!" "Excellent!" "Very Good!"

That's what 385 out of 406 patrons wrote on Preview Cards at last week's sensational showing of "ANGELS IN THE OUTFIELD" at the Picwood Theatre, Los Angeles. M-G-M has a picture packed with heart and humor that will thrill the nation's fans!

Don't miss the
Trade Shows
AUG. 24th

M-G-M presents
"ANGELS IN THE OUTFIELD"
starring
PAUL DOUGLAS • JANET LEIGH
with
KEENAN WYNN • LEWIS STONE
SPRING BYINGTON • BRUCE BENNETT
Screen Play by
DOROTHY KINGSLEY and GEORGE WELLS
Based on a Story by Richard Conlon
Produced and Directed by
CLARENCE BROWN

Berlin Excited Over Cultural Fete, Joint TV Project by RCA, CBS

By BILL CONLAN

Berlin, Aug. 7.

Although it is a quartered city, 100 miles behind the Iron Curtain, Berlin is one of the busiest ones in the world today, with top entertainers from Hollywood, Broadway, London and Paris here or due in soon. At present time, Gerhardt Eisler and his cronies are busy with over 1,000,000 moppets on a Communist pilgrimage over in East Berlin. Bands are playing and anti-British and American banners are waving all over the east sector as loudspeakers, placed every 30 feet on main streets, condemn the Yanks as warmongers and imperialists. Berlin hasn't seen anything like this since Hitler.

Eight western Berlin theatres, situated strategically near the east sector border, are featuring American pix and playing to overflows of the Communist FDJ (Free German Youth) kids who risk their safety to see a picture which isn't inundated with Communist propaganda. These special showings include such pix as "City Lights," "Bells of St. Mary," "Our Vines Have Tender Grapes," "Miracle on 34th Street" and "Red River."

Big Joint TV Project

At present time, Radio Corp. of America TV promotion chief, Dick Hooper, and Columbia Broadcasting Co. color inventor, Dr. Peter Goldmark, are in town working together on a joint television project which will get underway next week. It will be the greatest video demonstration put on by the two companies outside the U. S. RCA will have over 100 sets throughout the city. Two theatre-size screens are expected to attract 5,000 Berliners at a time (of that total, a large percentage will be young Communists whose curiosity will be more powerful than Eisler's loudspeakers).

CBS will use a closed circuit in order to carry all their programs in color. Eight screens are slated to be used.

Broadway agent Robert Schnitzer is in town making arrangements for the American participation in the Berlin Cultural Festival which gets underway Sept. 5 when the new Schiller Theatre is dedicated. In view of the fact that ANTA is the only theatre group in N. Y. to possess a congressional charter, the State Department asked it to make all arrangements for the American participation. ANTA hired Schnitzer because of his success with the American National Ballet Theatre here last year.

Impressive Broadway Lineup

Broadway participation is near a new peak with "Oklahoma," "Medea," Astrid Varnay, Hall Johnson Choir, Julliard String Quartet and many others on the program. Celeste Holm will leave the Coast shortly for N. Y., where she will join the "Oklahoma" cast to fly here. Judith Anderson will take the lead in "Medea" and Guthrie McClintic will accompany her to produce and direct the Berlin run.

The British Old Vic company will perform "Othello," while Comedie Francaise will do "Le Bourgeois Gentilhomme" at the Schiller (this new 1,065 seater shapes as good as anything in New York).

Schnitzer leaves Berlin tomorrow (Wed.) for Paris to check on the possibilities of a "Medea" run there (it may also be presented by the State Department in Vienna). The Hall Johnson Choir, Julliard Quartet and Agna Enters will tour Germany after the Berlin Fest.

London Film Notes

London, Aug. 7.

Columbia British, after two-year lull, resuming film production, and will tee off with original titled, "Liberty Boat," story based on adventures of a GI at the Festival of Britain, with Bonar Colleano likely to star. Shooting starts in September at Nettlefold studios, with Leslie Thompson in charge of production. . . . Assn. of Cine Technicians' production, whose "Green Grow the Rushes" which has not yet been released, is embarking on another pic titled, "Night Was Our Friend" by Michael Pertwee, with shooting to start late in September.

A Profitable Siesta

London, Aug. 7.

A press photographer, who was having a rest between events while covering a motor race and was included in a short, "Roaring Wheels," made by New Realm Pictures, won a libel action against the producing company.

Action was brought by Henry A. V. Drees, chief photog of the London Evening Standard, who complained that the commentators referred to "a sleeping press photographer" and implied that he was asleep while exciting events were transpiring. The offending shots were omitted after the first complaint was made, and New Realm agreed to pay damages and costs.

Yank Distribs Nix Knokke Fete

Paris, Aug. 14.

Amid unverified charges of Hollywood "monopoly," the Knokke-Le Zoute film festival's American fortnight will get under way Aug. 12 without U. S. films participating. Echo of the festival fiasco was contained in a story in Canard Enchaîné, satiric weekly of Paris, charging that American film companies had demanded a monopoly of the festival. This original charge apparently stems from a blast by G. J. Nollens, entrepreneur of the Belgian sea resort's festival, aimed at Elias Lapinere of RKO. Nollens claimed he pressed for such domination. Lapinere denied this emphatically.

According to Lapinere, he was present as unofficial adviser when Gerald Mayer of Motion Picture Assn. of America and Nollens discussed U. S. participation. Describing the Knokke venture as a commercial enterprise similar to those at Deauville and Biarritz to whom cooperation of this sort had been refused by MPAA, Lapinere advised against participation. The Continental managers of MPAA member companies voted unanimously against showing U. S. films on the basis of this. As stated officially by MPAA, the policy is to participate as far as possible only in nationally-sponsored festivals such as those at Cannes, Berlin and Venice. Lapinere noted that the MPAA had joined in the film festival sponsored by the Belgian government in 1948.

Nollens did not deny that his was a commercial enterprise. The Knokke Casino made space available to the invitees for any sort of show they might want to present. The U. S. is represented currently by paintings and by auto models.

Current London Shows

(Figures show weeks of run)

London, Aug. 14.

"Anthony," "Caesar," St. Jas. (15).
"Blue for Boy," Majesty's (37).
"Carousel," Drury Lane (62).
"Fancy Free," Pr. Wales (14).
"Folles Bergere," Hipp. (23).
"Gay's the Word," Saville (26).
"Hollow," Fortune (11).
"House in Order," New (6).
"Intimate Relations," Strand (3).
"King's Rhapsody," Palace (99).
"Kiss Me, Kate," Coliseum (23).
"Knight's Mad'n's," Vic. Pal (74).
"Latin Quarter," Casino (23).
"Little Hut," Lyric (51).
"London Melody," Empress (11).
"Love 4 Colonels," Wind'm (13).
"Man & Sup'r'm'n, Prince's (26).
"Penny Plain," St. Mart (7).
"Reluctant Heroes," Wh'th. (48).
"Ring Round Moon," Globe (72).
"Seagulls Sorrento," Apollo (61).
"Take It From Us," Adelphi (41).
"Three Sisters," Aldwych (16).
"To D'r'thy a Son," Garrick (38).
"Waters of Moon," H'y'm'kt (16).
"Who Is Sylvia," Criterion (37).
"Who Goes There?" York (20).
"Wife's Ledger," Comedy (4).
"Winter's Tale," Phoenix (7).
"Biggest Thief in Town," Duchesse.

OPENING THIS WEEK
"CLOSED LAST WEEK
D'O'ly Carte Opera, Savoy.
"Happy Family," Duchesse.

Novello Musical to Tour

Glasgow, Aug. 10.

Ivor Novello's last musical, "King's Rhapsody," is going out on a tour of Great Britain. It is set for a six-week stint at the Alhambra Theatre, Glasgow, starting Oct. 15, and plays the Empire, Edinburgh, over Christmas holidays.

Barry Sinclair will play the Novello role. Others in the company are Vanessa Lee and Olive Gilbert.

French Prod. Far From Stable On Its Financing

The production branch of the French film industry is a long way from achieving financial stability, according to Jacques Bar, 29-year-old head of Cine Films of Paris. Out of an average of 100 pictures annually made in France, he said that 75 lose money, 15 break even and only 10 are successful.

Government control of filmmaking is quite strict, Bar declared, with licenses even required for producers. Before becoming eligible to roll a pic, a man must have a minimum of five years' experience in the industry. If he later makes three losing films within 24 months he automatically forfeits his permit. As a result, there's a considerable producer turnover.

One-third of film financing is provided by the government, Bar revealed, another third comes from distributors while the producer himself usually furnishes the balance. Youthful indie noted that although government money carries only 5 1/2% interest, funds secured from private sources are subject to a sliding interest scale that climbs as high as 25%, depending upon the size of the loan.

Bar, whose firm is geared to a program of four pix annually, planned to France Friday (10) after setting a distribution deal with United Artists. Company will handle his recently completed, "Mr. Peek-A-Boo," in the U. S. Bilingual pic stars Joan Greenwood and the French comic, Bourvil. By shooting both in France and English simultaneously, the producer estimated that both versions cost only a third more than if the French feature alone had been lensed.

In his brief U. S. stay, Bar also grooved his Fernande's starrer, "Three Sinners," for U. S. release through Arthur Sachson. It is scheduled to preem sometime in September. Upon his arrival in Paris, the producer also expects to start a series of 26-minute films about the French secret police for TV. They are intended for the U. S. market.

ALL JERUSALEM FILMS SHUTTER VS. TAX RAISE

Tel-Aviv, Aug. 7.

All eight cinemas of Jerusalem went on strike last night (Sat.) in protest against an increase in the municipal amusement tax. The boost was the fourth within two years. Cinema Owners' Assn. pointed out that the upped tax would not permit the man in the street to visit cinemas at pop prices.

Since Saturday is the biggest night of the week Jerusalem streets and coffee-houses were filled with thousands, who could not get into film houses because of the walkout. This is the first time that an action has been taken by the industry against hiked taxes.

Negotiations between the Jerusalem cinema owners and the municipality of Jerusalem are deadlocked and as a result all cinemas there stayed closed through Aug. 8. Cinema owners from all sections of Israel decided later that unless a satisfactory agreement is reached with Jerusalem city officials, all cinemas in the country will shutter at the beginning of next week.

"Riviera," "Pasi" Booked for Army Frankfurt, Aug. 7.

"On the Riviera" (20th), "Sirocco" (Col), "When Redskins Rode" (Col) and "My Forbidden Past" (RKO) are Aug. 12 releases on the Army's theatre circuit for the European Command.

Big Exodus of Natives from Paris This Month Sloughs Theatre Biz

Paris, Aug. 14.

Paris Readies Use Of 3-Dimension Screens

Paris, Aug. 14.

Stereoscopic screens which will permit spectators to see films in three dimensions without using special spectacles are expected to be unveiled in six Paris theatres this winter. The stereoscopic screen to be used was invented by Toussaint-Sinibaldi, who is credited with having been a pioneer in radar research. Although the method has not yet been perfected, President Trichet of the Syndicat du Cinema Francais is installing the Sinibaldi screen in his Cinema Berthier, and similar installations will be made shortly in five of the larger Paris theatres.

The illusion of depth on the screen is achieved by using six panels of different-colored fibre, two white, one green, one black, one yellow and one rose. Vision is supposed to be okay from any angle in a theatre.

Jack Carson Unit Tours U. S. Bases

Frankfurt, Aug. 7.

Jack Carson, with a group of five others was inked by USO for a tour of U. S. air bases in Great Britain and the GI circuit in Germany, the Army's Special Services announced. The Carson group will include the Three Honey Bears, comedy acrobats, Tommy Weels, a dancer and a vocalist. The duration of their no-salary tour has not yet been announced, but troupe arrive late this month.

The Carson group will be the latest addition to the increasing number of top U. S. and Continental talent, now being imported into Germany to entertain the growing number of Yank troops here.

Another group, Walter O'Keefe's "Double or Nothing" radio show, is scheduled to arrive in Germany within one week, for a possible three-week stint. The O'Keefe show will be the second U. S. radio talent show now here. Ted Mack's "Old Gold Original Amateur Hour" show has been touring Germany since the end of July, and will stay through into September.

Chevalier Cheered by 2,000 On His Debut in Arg.; Nets \$5,000 Per

Buenos Aires, Aug. 7.

Maurice Chevalier received a thunderous reception from more than 2,000 people at his initial performance in the Broadway Theatre here last week (2). House had been sold out weeks before, with \$10 charged for season tickets. This ovation was viewed not only as a tribute to the French star's talent but also indicative of the Argentinian's love of anything Parisian. Chevalier played up to the latter on his first appearance by incorporating the most Gallic of his numbers in the first half of program.

Called back repeatedly, he gave the audience the old favorites he sang many years ago at the Porteno Theatre, such as "Louise," "Valentine" and "J'en Ai Marre."

The gross for each Chevalier show should be \$7,000 to \$8,000, with the star and his accompanist, Fred Freed, taking \$5,000 each night. A total of \$17,400 worth of tickets was sold on a single day soon after the seat sale was announced.

His next performance here is tomorrow (Wed.). He made his first broadcast over Mundo network for Glens cosmetics Aug. 3.

Italos Win 2 Czech Awards

Genoa, Aug. 7.

Italian entries copped two awards at the recent Czech Film Festival held at Karlovy Vary. With majority of kudos, as expected, going to Soviet entries, Italy garnered "special diplomas of honor" for "No Peace Under Olive Trees," directed by Giuseppe DeSantis, and for Pietro Germi's direction of "Road To Hope."

Latter pic also was shown at Cannes Festival this spring.

Estimated exodus of more than 2,000,000 out of Paris by the middle of this month is leaving this a ghost town for the tourists and leaving the legit field very barren. The tourists will be amazed by the numerous annual shuttering signs on all things from laundries to niteries. The Opera and the Opera Comique will run through the summer for the longhairs but both houses of the Comedie Francaise are closed. Legitwise the main offerings are the old reliable variety houses, music halls, and the perennial Folies Bergeres and Casino De Paris. The Edith Piaf opus, "La P'tite Lili," is running to cap the international pull of the chanteuse before she goes to the U. S. again.

Meyer Levin has taken over the Vieux Colombar for a pre-American tryout of his new play, "The Good Old Times." The Jacques Deval translation of "O Mistress Mine" is at the Ambassadeurs. The Marigny has the colorful Latin-American Ballet which is doing well. Grand Guignol is back to its old staple of horror and mayhem after a brief, unsuccessful excursion into the more subtle horrors of psychology via "No Orchids for Miss Blandish."

With the mass exodus and the lack of air-conditioning and few high-powered films, the pic box-office is way off. Champs Elysees is dotted with reissues. "All About Eve" in one of the few air-conditioned houses here, is in its fifth month, as is "Sunset Boulevard." For tourist bait, the Max Ophui's film "The Round" is getting a top showing with neons announcing it has English subtitles and has been banned in America. Also getting English subtitle treatment is last year's Venice Festival winner, "Justice Is Done." "Dead of Night," "A Night At the Opera" and "Louisiana Story" are among the reissues at first-run spots here.

This exodus of Parisians on vacations explains why the following theatres have closed for the season: Ambassadeurs, Antoine, Atelier, Athenee, Bouffes-Parisiens, Bouffes du Nord, Casino Montparnasse, Charles de Rochefort, Chez Gilles, Bobino, Comedie des Champs Elysees, Comedie Wagram, Coucou, Daunou, Edouard VII, Europeen, Etoile, Gaite Lyrique, Gaite-Montparnasse, Gymnase, La Bruyere, Arbalette, Lune Rousse, Madeline, Mathuring, Montparnasse Baty, Michel, Michodiere, Oeuvre, Concert Sacra, Renaissance, St. Georges, Theatre Fontaine, Theatre de Paris, Theatre du Quartier Latin, Verlainne, Tomato and Studio des Champs Elysees.

Season reopens, mostly with revivals, early in September.

Nazi's No. 1 Director Plans Second Postwar Film; Wife Will Star

Goettingen, Aug. 7.

Veit Harlan, Nazi Germany's No. 1 film director, will start shooting his second postwar film here soon. Pic titled, "The Case of Hanna Ammon," is being produced by Willy Zeyn, of Munich, and will star Harlan's Swedish-born wife, Kristina Soederbaum.

Reported here was that Harlan was forced to use Goettingen studios, after similar facilities in Munich were denied to him, because of his Nazi past. His first postwar pic, "Undying Lover," was also shot here, and its release set off a riot and demonstration wave all over Germany. It also was banned in several big cities.

The "Boycott Harlan" movement is a result of his directing "The Jew Sues," an anti-Semitic film, during the Nazi times. For this he was twice charged with having committed crimes against humanity, but denazification courts acquitted him in both cases.

Sabu For London Circus

London, Aug. 14.

Tom Arnold, who runs an annual Xmas circus at the Harringay Arena, this year will have Sabu as the top attraction. Film star has been booked by Arnold for 16 weeks, with act to include a flock of elephants. Understood that Arnold is paying Sabu \$3,000 per week.

PARAMOUNT'S MORE, BETTER, BIGGER PICTURES ARE GETTING THE BOXOFFICE RESULTS!

Just ninety days ago, we gave you Paramount's answer to demands from the public and exhibitors that Hollywood deliver more product with bigger selling values than ever before. Today a third of the 15 standout attractions we announced for release before the end of '51, are playing—all of them with standout results.

For showmen who haven't yet cashed in on them, Paramount can now make available big-performing attractions like **PASSAGE WEST**—**ACE IN THE HOLE**—**PEKING EXPRESS**—**THAT'S MY BOY**—**WARPATH**.

Now, take a minute to review the selling strength in the three terrific pictures Paramount has in September. Examine in detail the ones for October, highlighted in this ad. Look at our hit-security for those important holiday months of November and December. Then put Paramount's product-power to work for you!

DATE	TITLE	CAST
JULY	Passage West <small>PURE AND THOMAS COLOR BY TECHNICOLOR</small>	JOHN PAYNE ALLEN DUKAKIS NORMAN PANAMA
	Ace in The Hole <small>DAVE WILCOX'S</small>	JOHN PAYNE ALLEN DUKAKIS NORMAN PANAMA
AUGUST	Peking Express <small>DAVE WILCOX'S</small>	JOHN PAYNE ALLEN DUKAKIS NORMAN PANAMA
	That's My Boy <small>DAVE WILCOX'S</small>	JOHN PAYNE ALLEN DUKAKIS NORMAN PANAMA
	Warpath <small>DAVE WILCOX'S COLOR BY TECHNICOLOR</small>	JOHN PAYNE ALLEN DUKAKIS NORMAN PANAMA
SEPTEMBER	Here Comes The Groom <small>FRANK CAPRA'S</small>	JOHN PAYNE ALLEN DUKAKIS NORMAN PANAMA
	A Place in The Sun <small>GEORGE STEVENS</small>	JOHN PAYNE ALLEN DUKAKIS NORMAN PANAMA
	Rhubarb <small>FLORIAN AND SEATON'S</small>	JOHN PAYNE ALLEN DUKAKIS NORMAN PANAMA
OCTOBER	Crosswinds <small>PURE AND THOMAS COLOR BY TECHNICOLOR</small>	JOHN PAYNE ALLEN DUKAKIS NORMAN PANAMA
	Barling, Now Could You! <small>DAVE WILCOX'S</small>	JOHN PAYNE ALLEN DUKAKIS NORMAN PANAMA
NOVEMBER	When Worlds Collide <small>GEORGE P. COO</small>	JOHN PAYNE ALLEN DUKAKIS NORMAN PANAMA
	Submarine Command <small>WILLIAM WILSON'S</small>	JOHN PAYNE ALLEN DUKAKIS NORMAN PANAMA
	Detective Story <small>WILLIAM WILSON'S</small>	JOHN PAYNE ALLEN DUKAKIS NORMAN PANAMA
DECEMBER	Hong Kong <small>PURE AND THOMAS COLOR BY TECHNICOLOR</small>	JOHN PAYNE ALLEN DUKAKIS NORMAN PANAMA
	???Mope Comedy <small>IT'S BE TITLED BY THE PUBLIC IN ONE MONTH TO GREAT PRIZE</small>	JOHN PAYNE ALLEN DUKAKIS NORMAN PANAMA

FOR
OCTOBER

Desperate men brave the terrors of the South Pacific jungle for gold!

CROSSWINDS

Color by TECHNICOLOR

starring
JOHN PAYNE **RHONDA FLEMING** **FORREST TUCKER**

with
ALAN MOWBRAY • **JOHN ABBOTT** • **ROBERT LOWERY**

Directed and Written for the Screen by **LEWIS R. FOSTER**
Adapted by Thomson Burles • From his novel, "Hear Business Gold" • Produced by William H. Pine and William C. Thomas

There's boxoffice fun in the midnight affair that shook Washington Square with laughter!

Darling, How Could You!

starring
JOAN FONTAINE **JOHN LUND**
MONA FREEMAN **PETER HANSON**

Produced by **HARRY TUGEND**
Directed by **MITCHELL LEISEN**

A MITCHELL LEISEN PRODUCTION
Screenplay by Dodie Smith and Lesser Samuels • From the play, **ALICE-SIT-BY-THE-FIRE**, by James M. Barrie

Amusement Stock Quotations

For the Week Ending Tuesday, Aug. 14, 1951

	Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
N. Y. Stock Exchange					
ABC	29	127 1/2	123 1/2	123 1/2	- 3/8
CBS, "A"	24	28 3/4	27 3/4	27 3/4	- 5/8
CBS, "B"	29	28 1/2	27 1/2	27 1/2	- 1
Col. Pic.	24	127 1/2	123 1/2	123 1/2	- 1 1/2
Loew's	165	16 3/4	16 1/4	16 3/4	- 1/2
Paramount	178	25 1/2	24 1/4	24 3/4	+ 1 1/2
RCA	730	22	21 1/4	21 1/2	+ 1/4
RKO Pictures	107	3 3/4	3 1/2	3 3/4	-
RKO Theatres	105	37 1/2	33 1/2	37 1/2	-
Republic	93	4 1/4	4	4 1/4	+ 1/2
Rev. pfd	22	10 1/4	9 7/8	9 7/8	-
20th-Fox	98	20 3/4	19 7/8	20 1/4	- 1/2
Un. Par. Th.	297	20 1/2	19 3/4	19 7/8	- 1/2
Univ.	26	10 1/2	9 3/4	9 7/8	- 1/2
Univ. pfd	41	55	54 1/2	55	+ 1/2
Warner Bros.	324	14 1/4	13 7/8	14 1/2	+ 3/8
N. Y. Curb Exchange					
Monogram	34	3 3/4	3 1/4	3 3/4	+ 1/2
Technicolor	34	19 7/8	19 1/4	19 3/4	+ 1/2
Over-the-counter Securities					
Cinecolor			Bid	Ask	
			3 3/4	4	-
Pathe			3	3 1/2	-
U. A. Theatres			6 3/4	7 3/4	+ 1/4

Quotations furnished by
DREYFUS & CO
Members, New York Stock Exchange

'Movietime' Cues Uncertainty

Continued from page 3

J. O'Donnell, national director of the drive, is now on a tour of 16 cities to outline and sell the two plans.

Initial Idea

First scheme is designed to attract interest of both public and exhibitors and at the same time provide a boff publicity blowoff. It is a simple idea which calls for every theatre to put in its lobby blanks available to all comers. They sign their name on them as "typical American moviegoing families."

While all details have not been worked out, it is expected that all the blanks will be shipped to a central point, possibly the Hollywood Bowl, and a drawing will be held midway in the two-month campaign. Thought is that the blanks will make an impressive mountain of paper for publicity photos. Drawing will be tied in to a broadcast by Louella Parsons or some other national radio show. Winning family will be given a week's trip to Hollywood with red plush treatment all the way—and plenty of opportunity for more publicity piz as they tour the studios and meet the stars.

Second plan is to get maximum value out of the star tours that Warner Bros.' pub-ad chief, Mort Blumenstock, is chairmanning. Apprehension of the head flacks in connection with the tours is in getting exhib groups in each state to set up sufficient mechanics to take full advantage on the grass-roots level of the players who'll be made available to them.

Plot now is to try to send each state a native son (or daughter) out of Hollywood, if possible. Each will be accompanied by two or three lesser names. They'll arrive Oct. 1, probably in each state capital or largest city.

Exhib chairman will invite every theatremen in the state to an opening-day banquet or other large event to which also will be invited the governor and other officials. Each exhib will be encouraged to bring with him local newspaper and radio men.

In this way it is hoped not only to get state wire coverage, but individual paper coverage as well. It will also give columnists and commentators something to write about for following days. Facilities will be made available, if possible, to allow radio men to make tapes, and transcriptions will also be provided.

At the banquets, touring stars will make speeches that are being written for them by the Screen Writers Guild via the Motion Picture Industry Council in Hollywood. Maximum coverage throughout each state is expected through this method.

In addition, following the Oct. 1 kickoff, stars will fan through the state to visit as many large cities as possible.

The kickoff dinner for the campaign, with an address by President Truman, was cancelled last week in favor of a nationwide

radio broadcast originating from Hollywood and featuring top film performers. The broadcast is set for Sept. 24. Second step will be taken Oct. 1, when the Hollywood ambassadors set up shop in the capitals of each state. The third step will be the publication of "Movietime" ads in 1,753 daily newspapers in 1,410 cities, Oct. 8.

'Package Hearing'

Continued from page 3

quiry was a group of seven applications which have been hanging fire because of anti-trust questions. One of these is to transfer Paramount's Los Angeles TV station, KTLA, from the old Paramount company (Paramount Pictures, Inc.) to the new entity (Paramount Pictures Corp.). Another is to transfer Par's interest in DuMont to the new company. Another is to transfer control of Balaban & Katz Corp. from Paramount to UPT. Still another is for transfer of Par's 50% interest in WSMB in New Orleans to UPT.

A total of 16 issues are listed in the FCC order calling for consolidated hearings on these applications. Some of these are concerned with the nature of Paramount's anti-trust violations. Others involve the relationship between Paramount and UPT, if any; the corporate structure of the two companies; the ownership, management and control of DuMont; properties received by Paramount and UPT as a result of the dissolution of the old Paramount company.

While the Commission's announcement merely stated that "no action has yet been taken" on the ABC-UPT merger, a spokesman admitted that investigation of Paramount's license status, in view of anti-trust violations, puts the agency in better position to consider the application to transfer ABC to the new AB-PT network.

Many of the questions raised by the ABC-UPT merger would be answered by the anti-trust hearing, particularly the status of UPT as a company divorced from its previous affiliations with Paramount Pictures, Inc. Some of the issues bear on contentions made by Fanchon and Marco, Inc., which filed a protest against the merger. F&M, which own theatre chains in Los Angeles and St. Louis, claims that if UPT takes over ABC it will practice the same kind of producer-exhibitor control in TV which has been exercised in the motion picture industry. They fear that AB-PT would discriminate in favor of UPT theatres in providing programs for theatre TV.

AB-PT, in replying to this complaint, declare that F and M are "asserting an alleged grievance against United Paramount in connection with the theatre business—a business over which the Commission has no jurisdiction." Fanchon and Marco have private anti-trust suits pending against Paramount.

RKO PIX'S \$351,645 NET FOR 2D QUARTER

RKO Pictures reported a net profit yesterday (Tues.) for the second quarter of 1951 of \$351,645 and, for the first six months ended June 30, a net loss of \$734,720.

Because the company was not yet split into separate picture and theatre operations last year, the only figures available for comparison are pro forma—estimates by accountants on what the film branch alone would have done if it had operated by itself. On that basis, and as close as it can be estimated, RKO Pictures would have shown an average loss for each quarter of 1950 of \$1,458,046. That would mean the six-month loss would have totaled \$2,916,092.

In revealing its 1951 earnings, RKO Pictures stated that its net was "favorably affected" by a revision of the negative amortization tables, indicating that Howard Hughes extended the usual time allocated for amortization of each picture. Fact that the company was able to convert large amounts of foreign revenue, which had been previously frozen, also figured in the switch from a loss to net profit.

Profit Rise

Continued from page 5

period. WB jumped from 20c last year to 30c in 1951, while Par went from 52c to 62c. Partially responsible for that sizable increase in each case was the fact that the companies have been buying up their own stock on the open market and retiring it.

WB Shrank Its Shares

Thus, with a smaller number of shares outstanding, earnings per share are increased. WB shrunk its shares from 7,295,000 the previous year to 6,684,000 as of May 26, 1951. Paramount cut down from 2,641,544 to 2,302,140 as of June 30 of this year.

During the quarter, WB reported, it purchased 87,300 shares of its common at a cost of \$1,054,000. Between May 26 and July 3 it bought up an additional 49,000 at an expenditure of \$630,000. None has been purchased since then, inasmuch as company at that point set aside \$15,000,000 to buy up stock tendered at a maximum of \$15. Tenders are due tomorrow (Thurs.).

Warner gross for the three-month stanza sank about \$2,000,000 below that for the comparative quarter of '50. This year's intake was \$27,727,000, as against \$29,704,000 last year. In contrast, Columbia's domestic gross for the April-May-June quarter this year was \$9,752,000, compared with \$8,387,000 for same period a year ago.

Despite WB's improvement in the spring quarter, net returns for the previous two periods of its fiscal year were so far down that the company showed a considerable drop for the entire nine-month period. Its net for the three quarters ending last May 26 was \$5,808,000 (86c per share) in comparison with \$7,316,000 (\$1 per share) in 1950.

Company's gross for the nine months dropped from \$94,504,000 to \$84,870,000. This slide and the slide in net were registered despite income from sale of capital assets amounting to \$2,150,000 from Jan. 1. WB did not disclose how much of this income was credited during the March-April-May quarter.

Par's spring quarter is the second in its fiscal year. For the first six months this year its earnings were \$2,832,000 (\$1.23 per share) as against \$2,826,000 (\$1.07) last year.

Par increase was rung up despite higher U. S. and Canadian taxes this year. Levies went up \$473,000 for the quarter and \$1,068,000 for the half-year, as compared with same periods of 1950.

Company's improvement was also emphasized by the fact that earnings reported do not include company's share of net profit or loss of partially owned non-consolidated subsidiaries, principally Allen B. DuMont Television Laboratories. Such share resulted in a net loss of \$209,000 for the second quarter of 1951 and compared with net earnings of \$232,000 for the same period of 1950 and a net loss of \$4,000 for the first six months of '51 compared with net earnings of \$829,000 for the same period of

Judy Garland Eyes Pix

Continued from page 1

the next eight or 10 days in N. Y. conferring with the William Morris Agency on her concert tour, which will probably open at Carnegie Hall sometime in September. She will play the N. Y. area, then swing south and into the midwest for not more than four weeks. Meantime, she said, she is reading a number of scripts submitted by major studios and hopes to step before the cameras again by the end of the year. Her last screen appearance was in "Summer Stock" (M-G).

"And that's going to be brutal," she said, "trimming my weight down. Look at me. Right now I'm overdoing this pleasingly plump business. But I don't care. I never felt better in my life."

"In England, when I opened at the Palladium, the London press didn't call me plump. They said I was fat. Well, I guess I am. That's the way I'm supposed to be. My whole family has a tendency to be overweight. Special dieting to knock off the poundage in a hurry for a picture is really murder."

The Weight Struggle

"That's what was wrong with me early this year when I had a nervous breakdown. The constant struggle to keep my weight down was a little too much for me. My nervous system simply couldn't take it. And for that reason I certainly sympathize with people like Mario Lanza, who is now trying to get his weight down from over 200 to 180 pounds for his next picture."

"But I'm eager to get back into pictures. I've read one or two good scripts, but I haven't decided on anything yet, and I doubt if I will until this tour is over. This time I'm going to take diet and reducing much slower."

It was just 16 years ago that Miss Garland first appeared on the screen. It was a Metro short, with another young singer—Deanna Durbin. She stayed with Metro until early this year, when she quit films because of illness.

"Now I'm freelancing," she said, "and it's a wonderful feeling not having any commitments hanging over your head all the time. Besides, it gives me a chance to do both stage and screen work. Maybe even television."

When she was first offered a Palladium engagement, she accepted without giving it much serious thought. Next thing she knew she was aboard the Queen Elizabeth sailing for London.

Had No Act Planned

"It was death," she exclaimed. "I hadn't been on the stage in more than 13 years. I didn't even have an act planned. And that Palladium! During our first rehearsal, when I walked out on the stage, the orchestra looked as though it was at the bottom of a canyon. I got dizzy. I wanted to faint. That night I did. I got sick. I fainted all over the place. I was scared, horribly scared."

"Opening night found me trembling in the wings, rooted to the floor. The orchestra played my music, but I couldn't move. Then the stage manager gave me a big push and I was on. The burst of applause almost caved in my legs. All day I had hoped for a truck to hit me, or fall and break my leg or something, but nothing happened. Instinct alone got me through those first three songs. Then I turned to leave. There was nothing to stumble upon, not even a small crack in the floor, yet my legs just quit working and I did a pratfall."

"Well, Judy," I thought, "You've been wishing for something to happen. This is it." So I just sat there. How does one get up from such a position gracefully, anyway? The accompanist helped me to my feet, and I told the audience, "I bet no one ever made an exit like that before in this theatre." That broke the ice, for me and for the audience. I wasn't afraid any more."

For four weeks she played to capacity business, and the management wants her to return this September. From there she hit every important city in the British Isles and everywhere business was ceiling high.

Songs from pictures in which she had starred were popular, but there was one oldie that always was surefire. It was a favorite of Oscar Levant, who suggested that she include it in her repertoire—and it was a favorite of the late Al Jolson. The tune is "Rockabye Baby."

"It was my first trip abroad,"

she said, "and I loved every minute of it—even the hectic times I had with taxis in Paris."

Last night Miss Garland put Liza and her' governess on the train bound for the Coast. She'll join them in eight or ten days and will return to N. Y. to start her concert tour.

Initial Arg. Dates

Continued from page 7

with Argentine-made at all important first-run houses. This means that when a foreign film gets a maximum run of three weeks, the Entertainment Board will insist they play an Argentine picture immediately afterwards for four weeks.

Preferential terms on exhibition state that if an Argentine film grosses 80% of the holdover figure registered by a foreign pic, the local production may continue another week or longer. Even if the native product does not meet this requirement, the board may suggest a holdover for the Argentine film and the exhib complies.

Apparently the only relaxation of this rule will apply to foreign pix distributed by companies which also produce films locally, such as Interamericana or Guaranted.

Major Circuits Seek Top Pix

However, the big battle just now is between two major circuits to set ace product. One of these, Lautaret & Cavallo, controls 10 key houses in the metropolitan area, while Clemente Lococo & Sons, the other chain, holds control of about the same number. Both also operate many theatres in the provinces. Cavallo hopes to add Warner Bros. to its list, which included Paramount, Universal, Columbia and RKO before suspension of imports. Lococo formerly had Warners, United Artists, Metro and some Samuel Goldwyn product. The 20th-Fox pictures went into the Gran Rex (Cavallo) or the Luxor, which the Pablo Coll circuit runs.

Par's Telemeter

Continued from page 7

ment. Par paid them \$300,000 recently for its share of the stock.

Further significance to Rideour's employment is his reputation as an expert on computers. One of the angles of Telemeter is a tape that keeps track of what programs the viewer has paid to see so that a proper accounting can be made by Telemeter to producers of the various shows. It is expected that Rideour will be assigned to develop further this aspect.

Scientist is temporarily fairly free of Air Force duties and will give a considerable portion of his time to the Telemeter lab in California.

Bigscreen Nut

Continued from page 7

quently, will not carry tomorrow night's event. By the same token, the N. Y. houses could not carry the first three fights, all of which were staged in N. Y., and also cannot tie in for the Ray Robinson-Randy Turpin fight, which is scheduled for N. Y.'s Polo Grounds Sept. 12.

Each theatre pays a hefty advance on each fight, which is used as a guarantee to the IBC. Following the fight, the totals are figured again and the theatres then get a rebate if they overpaid on the advance.

'51 B.O. Ups '50

Continued from page 3

and there is always fear that the present upturn will meet the same fate.

Par statisticians haven't pinpointed the exact date at which the tilting curve passed last year's mark, but it occurred at some time early in the last eight-week period. This is highly encouraging since at no time, except for perhaps isolated weeks, has biz shown an improvement over the same week of the previous year since 1947.

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2. You are ready, come war or peace

If we do get into a major war, your modernized theatre is ready for the long, tough hours of operating... ready to serve again as morale builder for war workers. Ready with new equipment... precious equipment you may not be able to get in wartime.

If we just go on building defenses, your modernized theatre is

still getting its extra share of business through greater house appeal.

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3. You are ready for theatre TV

As theatre-TV develops, your house still needs good sound, screen, seats, carpet, and air conditioning. Theatre-TV can't change these basic needs. What's more, your house still needs good projectors and lamps. Because theatre-TV is an addition, not a successor, to movie film.

4. You improve your competitive position

By modernizing now, you take an important step to win and hold a bigger share of patrons, not only for the present, but for the years ahead. Only by offering better and better facilities to the public can you hope to improve (or even maintain) your position. So modernize now.

5. You get plenty of modernization under current NPA rules

NPA regulations are still liberal in allowing you to modernize your theatre. You can add or replace booth equipment, sound, screen, chairs, carpet, ductless air conditioning, and much miscellaneous equipment. And virtually all of these items are available under this helpful RCA Theatre Modernization Plan.

6. You let credit work for you

You get practically everything you need for modernizing your theatre, all for a modest cash outlay. Balance is on a long-term, low-cost contract set up to fit your requirements.

7. You save on today's equipment prices

You know that the defense effort and the threat of war may push

prices higher. So act now and save at today's prices.

8. You save on valuable tax deductions

If in your modernization program, you scrap any equipment or furnishings that aren't fully written off, you can deduct the undepreciated portion on your tax returns and gain an important saving. Ask your tax advisor.

9. You gain a million dollars worth of cheer

What's more important than getting a little joy out of your business? The kind that comes from operating a clean, attractive, modern theatre that's pulling in the patrons!

Give yourself a break. You only live once. Get up out of the doldrums. Get busy on housecleaning. Get happy. Go modern. You gross a million dollars worth of pride and self-satisfaction when you run a house that's ready to pull 'em in with greater house appeal.

Follow these 4 Simple Steps to modernize now

Step 1:

Look at your theatre critically (the way your patrons do). Make an actual list of items you need to bring it up to date: new projection and sound equipment, screen, chairs, carpet, air conditioning.

Step 2:

Call in your helpful RCA Dealer. Let him help. You'll find he can furnish you with virtually every item you need. All on early delivery. All on this broad, new RCA Modernization Plan.

Step 3:

Now get down to brass tacks. Find out how little cash it actually takes to get delivery on nearly everything you need to modernize your theatre right now. You'll find your RCA Dealer will work with you on this. He will try to work out the deal that is best for you.

Step 4:

Make the modest cash payment, take what you need and get going. Make a clean sweep. Perk up your projection, sound, screen. Reseat. Recarpet. Dress up your front. Then bally-hoo it all over town. And start reaping the quick rewards that modernization pays.



Pick up your phone . . .

Call your RCA Dealer . . . Get going now.

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You theatre-owners have earned a lot of valuable credit here at RCA. Because you pay your bills.

In the past 22 years, you have bought many millions of dollars worth of RCA theatre equipment . . . mostly on credit. Your record for payment is almost perfect.

This is another good reason why RCA is willing to help you modernize with long-term, easy RCA credit. You have earned this confidence. So use this good credit to modernize now.

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Competition can be tough when your house is out of date. And most theatres haven't been modernized since 1936 . . . 15 years ago! They have fallen far behind in the parade of progress.

Remember: in business you never stand still. Either you move forward or you move backward.

So now as never before is the time to move forward again . . . to get up to date with a clean modern attractive hard-pulling house.

Modernization is so simple under this new RCA Plan.

You get greater house appeal for better grosses. You're ready, come war or peace or theatre TV. You improve your competitive position. You get plenty of modernization under NPA rules. You let credit work for you. You save on present prices and you save on tax deductions. And best of all, you gain a million dollars worth of "happier outlook on life" by modernizing now.

Don't delay another day. Call your helpful RCA Dealer and get started right now!

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Restrictions and shortages may curtail this RCA Theatre Modernization Plan at any time! So please do not delay. Call your RCA Dealer and reserve your share of this available equipment . . . now.

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UFA Control

Continued from page 2

time regardless on their possible exonerations since.

Question UFA Status After Jan. 1

The German draft calls for the auctioning of the \$11,900,000 combine within one year after it goes into effect. Law 32's auction deadline was Jan. 1, 1952, but all that has happened so far is the sale of three B pix at \$1190 each, the minimum price.

The western official said that while the German draft conforms with Law 32 on other points, it is an open secret that the Germans have no real desire to break up UFA. He added that it very well might happen that no important UFA property will be sold during the one-year period after which the Bonn government might simply pass another law, making the property state-owned or at least state-controlled.

Envisions Germans Moving In

A further important German suggestion concerning UFA was the government's request that, pending Allied approval of their draft, the Allies should hand over administrative functions of the existing UFA Liquidation Committee to the Germans. This in fact would give them immediate control of UFA, including the important studios. It would also give them control over UFA's cash assets, estimated at about \$1,900,000. Additionally, they would be free to nominate any former UFA topper into the administration. The Allies seem to be agreeable even to these concessions.

The official predicted that with the Germans taking over the UFA breakup, Nazi-time UFA execs would be running the industry within one year. These include Ludwig Klitsch, UFA's former general manager; Dr. Max Winkler, deputy to propaganda minister Josef Goebbels and Reich commissioner for films; Dr. Walter Haupt, now British zone custodian of UFA property and member of the five-man German Liquidation committee, also a Nazi party member since 1933 and former collaborator of Winkler; Alfred Greven, director of German film interests (Continental Filmgesellschaft) during the occupation in France; Josef Hein, chief of German pix subsidiaries during the war in Czechoslovakia; and Bruno Pfennig, Winkler's former assistant.

Some of them are already back in the business. Last December, a film financing company was formed in Duesseldorf, backed by state and Ruhr industrial capital, with Greven as general manager.

TV Boxing Pattern

Continued from page 1

Grounds, N. Y., and if it is rained out, then Pabst is simply out of luck.

Unlike the theatres, which can take postponements in their stride, Pabst is committed strictly to the Wednesday night-at-10 period on CBS. If rain forced postponement to the following night, it would be virtually impossible for the sponsor to pre-empt time from other bankrollers who have shows on Thursday night. It was recalled that the Joe Louis-Lee Savold bout in June, first to be carried by the theatres, was rained out two successive nights.

It was also reported this week that IBC is mulling the possibility of promoting another bout on the same night as the Robinson-Turpin fight of sufficient name value to make it attractive to Pabst and thus to home video and radio fans. Fight would be staged in St. Louis, or possibly Detroit or Chicago. If that happens, there would be actual competition for the first time between home TV and theatre TV. None of the parties involved would comment on the outcome.

It's also been realized by Pabst and the home TV broadcasters that no single sponsor will be able to afford rights to the string of top matches that IBC is planning for the coming months. While no figures are available, it's known that Pabst is paying hefty sums for both the Joe Maxim-Bob Murphy light heavyweight bout next Wednesday and the Kid Gavilan-Billy Graham match for the welterweight title the following week. As a result, IBC may

be forced to do business with both theatres and home TV sponsors for some time to come.

On the theatres' side is the fact that they can provide the IBC with a "controlled network" by blacking out houses in the city where a fight originates—something which a network sponsor is unwilling to do because of the audience lost in the process. Theatres claim this factor protects the basic sports structure—the "in-person" gate at the fight arena—in which the promoters are basically interested. Whether the IBC will place that factor at the top of its decisions in the long run is another point which only the future will determine.

MPAA-Brit. Bill

Continued from page 3

these subsids and paid to the parent company, which invariably owns 100% of the stock.

The British subsids normally are allocated about 30% of the gross of the pix they handle as a distribution fee. Dividends result from profits via this charge, plus income by newsreels, laboratories and other subsidiary companies.

Act would not nullify the gains made in the recently-negotiated Anglo-U. S. film agreement scheduled to become effective Oct. 1. The British have guaranteed \$17,000,000 in convertibility, plus certain bonuses for production and distribution of English pix in the U. S. to bring the total to about \$24,500,000.

Problem of fighting the measure is a ticklish one, since the American companies don't want to be in the position of interfering in domestic legislation. MPAA, however, will make a strong effort to point up the inequities involved for them.

Hardest hit of the companies will be United Artists, since its British distributing company threw off no dividends in the past two years. It is hoped that some special allowance will be made in a case like that if the bill is passed.

UA will suffer also, however, as will 20th-Fox and Warner Bros., through ownership of stock in British theatre circuits. These chains will be prohibited from paying any greater dividends than during the past two years.

UA owns 50% of Odeon, while 20th has a substantial interest in Gaumont-British and WB in Associated British.

RFE's Crack Job

Continued from page 2

undermine the authority of the Red puppet rulers, expose Communist quislings, spike the Communist lies with the truth, and encourage hope among the people behind the Curtain. RFE, Munich is one of the most powerful medium wave stations in the world with 135,000 watts and directional antennas.

The feeling is that there is no competition with Voice of America. The tasks are different. Voice of America is the official voice of the U. S. Government. It broadcasts according to specific regulations stemming from Congressional authority.

Terrific Impact

RFE is private and informal. Where VOA can't put non-citizens on the air and must use U. S. citizens, RFE uses exiles on all broadcasts. Result is that Poles talk to Poles, Czechs to Czechs, Hungarians to Hungarians, etc. While no Nielsen rep is making any surveys behind the Iron Curtain, the story seems to be that RFE programs carry greater impact and get more listenership, understanding, and acceptance.

One of the popular performers for example, is Jan Snizek, Czech refugee. Before fleeing the Communies in 1948 he operated his own Rozmarne (comedy) Theatre. He staged so many plays needing the Kremlin stooges that they jotted him down on their purge list.

Heat was too much for him after he refused to remove a satirical notice from his show windows and he fled to the free world. Now he continues to needle Reds with skits and dramatic bits over Munich's RFE. He's assisted by Josef Stelibsky, a well known Czech composer of light music. Best known of his 14 operettas is "Ostrov Milovani" (The Island of Love). Stelibsky also has written music for 58 films abroad.

Salary Board Has No Control of Stock Options, Financial Group Rules

Stock option plans adopted recently by Metro and United Paramount Theatres and earlier by other pic outfits, are beyond the jurisdiction of the Wage Stabilization Board, according to the American Society of Corporate Secretaries. Policies under which film and other companies offer key personnel the stock options has been questioned by the WSB in the light of its wage stabilization program.

Society of Corporate Secretaries contends any gain realized by the option-holder is to be taxed as a capital gain resulting from an investment transaction, rather than ordinary income. This was the intent of Congress when it passed the Revenue Act of 1950, last September, and "the will of Congress will be plainly thwarted" if the Stabilization Board makes any changes, says ASCS.

The financial association asserted its position in a memorandum to the Stabilization Board.

Martin-Lewis Resolving Hassle With Own Indie Co.

Hollywood, Aug. 14.

Jerry Lewis and Dean Martin huddled with Hal Wallis last week, and the contractual situation with their own indie setup, Screen Associates (Sherrill Corwin and Abner J. Greshler), in relation to the Wallis-Hazen Productions (Paramount), is being resolved. The comedy team starts shooting "At Sea With the Navy" Sept. 4 for Par, by which time Lewis will be fully recovered from the nervous exhaustion suffered during their Chicago personal last month.

Another domestic note is that Lewis' infant son, whom a careless nurse let fall, resulting in a broken hip-bone, will be out of the cast in six weeks, and shipshape by then.

Wallis Gets Rights To "Jackpot" Hal Wallis bought screen rights to the former Broadway musical, "Jackpot," as a costarrer for Dean Martin and Jerry Lewis, to be produced in November.

Show was produced by Vinton Freedley eight years ago with Allan Jones, Betty Garrett and Benny Baker in top roles. Book was by Guy Bolton, Sidney Sheldon and Ben Roberts, and music by Howard Dietz and Vernon Duke.

Oysher Set for Pic

Moishe Oysher, concert baritone, will trek back to Israel in November to star in a multi-lingual film being produced and directed by Max Nosseck. The pic, to be made for Italo Films, will be produced in both Israel and Italy, and will, because of the motley characters, require dialog in English, Hebrew, Yiddish and Italian.

Oysher, meanwhile, will concertize pending the picture. He recently returned from a concert tour of Israel.

COMPO Scraping

Continued from page 3

mistically, estimated that an exhibitor contribution of 1/10 of 1%, which sum would be matched by the distributor, would net COMPO an operating budget of \$600,000.

However, at this time, COMPO is not doing much pushing on a more equitable loosening of the exhibitor pursestrings because of the coming "Movietime U.S.A." drive. Both exhibs and distribis will be digging deep to finance what purports to be the greatest concentrated efforts on the whole industry to hypo the boxoffice.

Sadly handicapped by the lack of funds, COMPO has been able to keep afloat recently because its two top executives have not drawn salaries. Mayer was drafted to head the operation at \$25,000 a year, plus expenses. Robert W. Coyne, general counsel, received a similar deal. Mayer has taken no salary whatsoever, Coyne none for the past three months.

Nixes Heston Loan

Hollywood, Aug. 14.

Hal Wallis nixed a Wald-Krasna bid for Charlton Heston, who is under Hazen-Wallis pact, to costar with Barbara Stanwyck and Paul Douglas in "Clash By Night."

Film rolls next month with Harriet Parsons as associate producer.

Inside Stuff—Pictures

Paramount is switching the title of "Ace In the Hole" to "The Big Carnival." Kirk Douglas-starrer has proved disappointing at the b.o. under the original tag, but picked up appreciably in test engagements with the new one. Par execs figure "Ace In the Hole" was a bit too smart a title, despite its perfection in describing the story of a man trapped in a cave and efforts of an ace reporter to tie up the story.

Title changes such as this entail expenditures of \$20,000 or more, since ad campaigns, pressbooks and accessories must all be redone and new main titles must be processed and shipped to exchanges for substitution on prints. More important is loss of coin spent in getting audience penetration of the original title.

One of the reasons for the slight increase of film house grosses on the West Coast since June is disclosed by the California Labor Statistics Bulletin, which announces that employment is 19% higher than last year. Chief cause of the increase is the aircraft industry, although other industries have contributed their share. Not only has there been an upswing in jobs, but average wages have gone up approximately 10%.

Recruiting forces of the U. S. Marine Corps will cooperate with Edmund Grainger in a nationwide ballyhoo for his RKO production, "Flying Leathernecks." Total of 2,500 posters will be displayed in postoffices and enlistment centres throughout the land, depicting John Wayne in a Marine flyer's uniform shouting through a megaphone: "Join up with the Flying Leathernecks."

UA's 13 Releases

Continued from page 4

currently. He's negotiating for a number of heavy-calibre pictures. His aim is to put UA solely on an "A" pic basis.

The present crop of heterogeneous product is well serving its purpose, however. It is providing, by its very quantity, the financial sustenance the company requires to keep it alive until such time as emphasis can be put entirely on bigger-budgeters. Weekly billings continue to run about \$350,000 weekly, a profitable level.

That gives the company about \$100,000 weekly in distribution fees, which run around 30%. By ruthless economies it has operating expenses down to about \$80,000. Management realizes that such economies create certain amount of hardship for producers, but hopes that they'll profit in the long run by having a stable distributing company to which to turn. Intention is also, when UA is in more clover, to restore all the services which have been cut for sheer purpose of staying alive.

"Green Gloves," which was added to the slate this week, was lensed in France by Henry Rogers Benjamin and Germaine Gossler (Benagoss Productions). Georges Maurer carries producer credit, Rudy Mate directed while supporting cast includes Sir Cedric Hardwicke and George Macready, among others.

Four other fresh releases include "Four in a Jeep," a Lazar Wechsler production; "Hotel Sahara," starring Yvonne de Carlo and Peter Ustinov; "Gold Raiders," a western, and "Mr. Peek-a-Boo," French-made comedy with Bourvil and Joan Greenwood in top roles. Jacques Bar produced.

September release schedule includes the pre-release dates of "The Well," the Clarence Green-Russell Rouse production for Harry Popkin, plus the world preem of the roadshow release of "The River," at the Paris Theatre, N.Y., Sept. 10.

Other pix set for distribution in September and October are "Obsessed," David Farrar-Geraldine Fitzgerald starrer, Sept. 7; "Gold Raiders," Sept. 14; "Mister Drake's Duck," Sept. 21; "Hotel Sahara," Oct. 15, and "Peek-A-Boo," Oct. 21.

Sinatra-Berle

Continued from page 2

whether it's sold by that time or not.

Program will tee off in N. Y. but it's planned to move it to the Coast for live origination on the N. Y. to L. A. networking channel as soon as possible. As a result, it's expected that one of the CBS producers on the Coast will handle it. Jack Donahue, who directed the crooner's video series last season, will ditto this year if he's available. Supporting talent has not been set, but it will probably include a femme vocalist, a vocal group and a comedian or two.

(ABC will also be in there chipping away at Berle's rating position this fall. Web has inked Mogen David Wine to sponsor "Charlie Wild, Private Eye" Tuesdays at 8. DuMont is expected to continue airing its "Johns Hopkins Science Review" and "Court of Current Issues" in that period.

2 New European Films Set For Distrib In Fall

Two new European imports have been scheduled for fall release, and a third is due to be screened under auspices of the Motion Picture Assn. of America's Advisory Unit for Foreign Films. Special preview is in keeping with the Unit's policy of assisting overseas producers to make U. S. distribution deals.

"Under the Olive Tree," the new Giuseppe De Santis film which stars Raf Vailone and Folco Lullii, will be distributed by Lux Film. Clare Catalano completed English titles on the picture last week. "St. Matthew Passion," an Austrian-made film edited and presented by the late Robert J. Flaherty, will be released by Academy Productions. Set for the MPAA screening in New York is the Sandrew-Baummann production of "Miss Julie."

20th Denies Nix

Continued from page 7

run houses were playing the same bills day and date. Under the plan, houses in the same area will simply alternate their showings—the "A" house will show the pictures the first half of the week and then switch bills with the "B" house.

Lee declared that the plan, put into effect last week, would continue. He added that the New York developments, however, probably meant that the entrance of other Detroit distribis in the plan would be deferred "a couple of weeks" until the clearance came through. Lee said some of the other distribis had indicated that they would join the plan after 20th had got the thing started.




James Sharkey, general manager of Cooperative Theatres of Michigan, was in New York in connection with Mulvey's deposition. He said he knew some discussion of the Detroit plan had occurred but could not identify the lawyers who went to the Department of Justice. Sharkey, whose members have gone along with the 20th plan, said it was too early to tell yet whether non-competition had brought about increased biz. "It probably will take about six months to get a good over-all picture of the results of the plan," he added.

Las Vegas Wedding

Continued from page 2

casino managers and ops, pit bosses, box men, dealers and wheelers, businessmen of the town who are almost totally dependent upon the gambling industry for livelihood. Wives were present with some exceptions, and between-wives consoled banded with legit mates to present a formidable front of costly lure. Show biz turned out en masse, obviously titillated by the show which was right down their alley.

The wedding cake, placed center of buffet coursing, was an ornate creation standing five feet high and decorated with symbols of the Scherer gambling dynasty (Pioneer Club, Las Vegas Club, Thunderbird Hotel). Dollar signs, dice, cards and wheels were confected along with a frosted replica of the animated "Howdy Pardner" sign on the Pioneer Club.

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PRODUCTIONS

Palace, N. Y.

June & Martin Barrett, Dolly Barr, Ben Yost's Mimic Men, Jimmy Jimae & Co., Al Norman, Lorraine Bridges, Dusty Fletcher, Yvonne, Clavel & Farrar, Larry K. Nixon, Edwards Bros. (3); Don Albert House Orch; "Best of the Badmen" (RKO), reviewed in VARIETY May 2, '51.

Palace's 90-minute vaude marathon this week is a blend of old and new faces that adds up to palatable hot weather entertainment. June & Martin Barrett, tap turn, score handily in the kickoff spot with some nostalgic soft-shoeing and more modern routines that work in spins and whirls.

Ben Yost's Mimic Men, grooved in the troy, reap about the heaviest applause with their impressions. Three lads milk an occasional chuckle via a rib of radio and TV commercials, but pick up speed with fine impersonations of Gen. MacArthur and Mrs. Eleanor Roosevelt. A takeoff on "South Pacific" complete with delineations of Mary Martin, Ezio Pinza, et al., sends 'em off to salvos.

Magico Jimmy Jimae follows with his card tricks and other feats of legerdemain. Impeccably garbed in tails and top hat, he works effortlessly in puffing a seemingly endless chain of cigarettes out of thin air. For a climax he whams 'em with ripping a newspaper then unfolding it intact.

Al Norman, midway in the bill, starts slowly with a comic monolog, but later builds his audience appeal via some humorous hoofing that gets the customers off their hands. Dusty Fletcher is still doing his drunk bit that features his "Open the Door, Richard!" punchline. Despite the act's familiarity, it's effective.

Yvonne, Clavel & Farrar, French terpers, give a neat change of pace to the session with a novel approach to ballroom routines. Lone male acts as a pivot to put the femmes through a series of lifts, spins and back somersaults.

Edwards Bros., a Canadian import, is a unique acrobatic turn which does most of its feats atop a grand piano. Three lads execute some fine balancing and hand-to-hand stuff. Sandwiched in the act routines is an occasional tune on the Steinway. It's a solid windup for the 10-act layout.

Don Albert's house band, per usual, backs the show competently. Dolly Barr, acro-rollerskater; songstress Lorraine Bridges and comic Larry K. Nixon are reviewed under New Acts.

Capitol, Wash.

Washington, Aug. 9.
Les Paul & Mary Ford (3), Marty May, Ralph & Lorraine, Virginia Austin; "Secret of Convict Lake" (20th).

This is a well-paced layout, with variety and balance. Payee reaction is hearty throughout, but holiday air and electric atmosphere from moment of curtain-raising result from anticipation of final act, the hillbilly tunes of Les Paul and frau Mary Ford. It's been a long time since the big F St. house has teed off a new vaude bill to the jam-packed aisles the Capitol disk stars drew.

Les Paul and his wholesomely pretty partner, accompanied by an unbilled bull fiddler, exploit their disk clicks to the hilt, sugarcoating the process with flashy, showmanly routine. Folk flavor of their tunes is accented by manner and appearance of team. Paul handles the emceeing in a friendly, folksy style, and his frau's low, throaty warbling has an appealingly shy quality about it.

Both play electric guitars, with Miss Ford handling the vocalizing for first two numbers, then joining forces with him in latter ones. There's a fast throwaway that lacks the familiarity of rest of tunes, but give fans a chance to catch their breaths after the initial furious reception they give their faves.

When couple segue into their top successes, "Mocking Bird Hill," "Caravan" and "How High the Moon," rafters ring with mitt action not heard here since the good old days of '43 and '44. Miss Ford vocals these with offstage help from her younger sister, a device contrived to pinchhit for the multiple instrument effect of their platters. Paul joins forces on the chirping for "Tennessee Waltz," a parody of "There's No Place Like Home" and "I Can't Give You Anything But Love." Only thing that keeps act from being showstopper is its spotting at end of show. General circus air created by team is so strong it carries over into beginning of film.

Comic Marty May, alumnus of the Olsen & Johnson troupe, de-

lights galleries from start with some mildly bluish gags. His type of natural, leisurely patter is unpretentious and geared to the level of the average audience. In his series of takeoffs on radio types, his bosomy prima donna, with its obvious anatomical characterizations, almost stops the show. Despite his leaning for double entendre, comic's routine is in generally good taste and certainly tailored to tickle the seatholders.

Eye-filling Virginia Austin has a novel and well handled puppet routine, highlight of which is a finale with a series of three puppets seemingly manipulating the strings for each other. Her wooden partner assumes the desired human quality, helped by a story line and her patter. Walks off to hefty mitt.

Rounding out a solid bill is terp team of Ralph & Lorraine, latter specializing in a series of body twists and contortions. Partner is background for femme's twists and turns, but contributes some fine eccentric hoofing of his own. Act puts ad in fine humor for what follows.

Casino, Toronto

Toronto, Aug. 10.
Peggy Ryan & Ray McDonald, Radio Rogues (2), Song Silhouettes (3), Karper Trio, Bernie Bray, Jimmy Cameron, Archie Stone House Orch, "Mister Universe" (UA).

On a quick repeat engagement, Peggy Ryan & Ray McDonald are scoring with bang-about antics and nifty hoofing. The hoydenish Miss Ryan submits her partner to plenty of knockabout mayhem, including roughing up of emcee Jimmie Cameron. The youngsters show plenty of solid technique in their diversified taps, full-stage spins, clogs, a Mexican dance satire, their old-fashioned buck and wing routine, and a furious finale of a N'Orleans strut—with top hats and sticks—that rated a tumultuous reception when caught.

Rich in juvenile energy, these personable youngsters amaze with their lack of fatigue, continuous vivacity and good-natured banter in that five-a-day schedule for top-rating inevitable begoffs.

But also way up there for their own following are the Radio Rogues (Herbie Sells & Billy Hollywood) with their satires on network celebs. Notable are Sells' uncanny mimicry of Tony Martin, Sinatra and Vaughn Monroe and his plump partner's takeoffs on Benny, Godfrey and Durante, plus nostalgic bit on the late Wallace Beery, and a good-natured politico travesty on President Truman which wouldn't be tolerated outside of the democracies. Both boys prove potent with the palm-pounders for authentic mimicry.

Rounding neatly are the Karper Trio for their tumbling act; Bernie Bray for his harmonica work; and the Song Silhouettes, two boys and a blonde, for a couple of bouncy interpretations of "Abadaba" and "Roving Eye," complete with drilled comedy gestures, and a number in concert style sandwiched in for neat harmony effects. Unfortunately, when caught, their act was cut in half because of bill's overtime, but personable trio went across nicely and were building till sliced. Jimmie Cameron skippers commendably.

Olympia, Miami

Miami, Aug. 11.
Art Lund, George DeWitt, Pierce Knox, The Albins (2), Olympic Duo, Les Rhode House Orch; "Hard, Fast & Beautiful" (RKO).

Trio of male performers in the featured spots this week click handily to make for above-par bill.

Art Lund projects in solid style, operating in simple, direct fashion to weave his versions of the pops for mitting throughout. Works in his recording clicks for the top-pers.

George DeWitt keeps them yoking with his fast patter, takeoffs on the usual array of show biz notables, plussing the melange with an affable though sometimes too hep delivery. Overall he keeps them interested and times the laughs to increasing tempos.

Horace Heidt contest winner Pierce Knox almost walks off with the proceedings. The lad is one of the better xylophone-marimba stylists and belts them from first arrangement to keep the mlts mounting.

Rounding out the layoff is the Olympic Duo, whose roller skating sets a whirlwind pace, for healthy returns. Comedy-burlesque dance ideas of the Albins also set well.

Oriental, Chi

Chicago, Aug. 9.
Dolinnoff & the Raya Sisters (4), Bill Hughes & Blackie, Peg Leg Bates, Ross & La Pierre, Sherman Hayes Orch; "That's My Boy" (Par).

For no-name presentation to back up this high-cost pic, Charlie Hogan has put together oldtime vaude that is perfect family entertainment. It's all slight stuff without a platter personality or comedian, but it has something for all tastes and types.

Blacklight act of Dolinnoff & the Raya Sisters has improved since last seen here, with some neat comedy effects. Disappearing gag holds interest, and fine split timing and seemingly real climbing and posing on curtains is bright visual stuff.

Bill Hughes & Blackie the Crow is perfect for this family audience. The yentro doing some keen handling of the bird as it imitates other birds and does some chirping on tunes. It's real chuckle material as the feathered friend keeps working at cross-purposes. Hughes does the double part so slickly that even front-rowers aren't the wiser.

Peg Leg Bates hasn't played around these parts in some time, but his absence hasn't diminished the effect of the wooden leg dancer whose tap work is several drawers above many of those with two feet. He starts off with solid tap tricks involving some high kicks and rolls for nifty hand. Get off a few quips and then does some half body turns for sock bowoff.

Frank Ross holds down the closing spot in tight fashion, the comic's nodule quiverings registering with youngsters as well as older set. After his instrument takeoffs with body gestures, he brings off well-stacked Anita La Pierre, who accents "I'm Nobody's Baby" while he apes upstage. Pair do a double on "St. Louis Blues" while she mauls him for some laughs. Hawaiian thank you is off the beaten path and gets them good hand. Sherman Hayes does the backing chores in brisk and bright manner.

Fox, Detroit

Detroit, Aug. 11.
Duke Ellington, Ella Fitzgerald, Bobby Ephraim, Howell & Bowser, Al Hibbler, Ray Nance, Ellington Orch (15); "Pickup" (Col).

This is a swift-paced package that only slips occasionally from the loud and red-hot jam session groove. The Fox audience, nowhere near capacity, loves it, the enthusiasm warming as temperature of the music soars.

Ellington opens with "Hawk Talk" and follows with a band number labeled "Threesome," a boogie-swing item that introduces practically the entire crew for individual stylings. It's a jam session deluxe and scores heavily with the bobbing and weaving fans.

Ella Fitzgerald changes the pace from frenzy to ballad nicely with "Shanghai," "Because of Rain," "That's My Boy" and "Smooth Sailing," encores with "Come On-A My House" and "Love You Madly." Miss Fitzgerald, a rhythm stylist with an unerring beat, gets unanimous plaudits.

Al Hibbler's peculiar flat-voiced stylings of "I Let a Song Go Out of My Heart," "Don't Get Around Much Anymore" and "Ol' Man River" also earns some approval.

Ray Nance's vocal and violin interpretation of "Sittin' and Rockin'" has the audience doing just that. The crowd is solidly with Louie Belson as he beats out his long and torrid jungle-drum specialty, "Skin Deep."

Howell & Bowser score nicely on their takeoffs—smacking slightly of the Martin & Lewis type—of "Passing By," "Stars and Stripes," and "Do-lovely." Comedy team socks patter over with smart timing and plenty of punch.

Bobby Ephraim is a wizard tapper whose choo-choo style sounds like the Super Chief going through the Royal Gorge. Whirls and splits fail to take the beat out of his footwork.

Steel Pier, A. C.

Atlantic City, Aug. 8.
The Mills Bros, Holiday Dancers (10), Ming Sing Stars (4) Gary Morton, House Orch; "Two Gals and a Guy" (UA).

Mills Bros. are outstanding in not too strong a bill this week. Their draw this trip is better than it has been in any season they have played the 4,200-seat Music Hall. SRO at show caught, with boys playing five-a-day and six-plus numbers each stint.

Group wisely gives numbers which have won them record fame. "Till Then," "Paper Doll," "Down Lazy River," "Across Alley to (Continued on page 61)

New Acts

ANNE SHELTON

Songs
30 Mins.
Copa Cabana, New York

Anne Shelton is perhaps the most famed pop singer from England, thanks to her London recordings and an inherent vocal appeal. She's not in the Gracie Fields idiom as a British stylist—she's a lat-terday disk product, akin to the many thrushes who enjoy the sudden upsurge to fame and fortune, thanks to the magic of the platters. (This phase is on the plus-side of the current hassle anent the disk jockeys' potency and prestige in disproportion to true values, but that's another discussion. And for more of which see the Music Dept.)

Miss Shelton must experience comparison to Kate Smith-Sophie Tucker-Belle Baker for two reasons: her vocal appeal and her somewhat generous physical proportions. She has the softness of Miss Smith, the appeal of Miss Baker in her vaudeville heyday, and can get lowdown with "Some of These Days," which she actually renders in the Tucker tradition. That's a pretty good parlay to begin with, if only for comparisons, but it should be added that Miss Shelton's own intrinsic values would catapult her to American attention even without this triple-threat comparative standard.

She certainly knows how to use the mike, and in her occasional discursions away from the mike she manifests a full-range voice that could fill even as tough a room as the Copa.

Her buxom personality is draped in an attractive black lace-over-green gown, and both set off her strawberry blonde good looks. In turn, her vocal prowess is the convincer. She makes her half-hour on the nitery floor a tour-de-force as she unreels "Shanghai," "Too Young," "Beguine," "Mr. Mississippi," "Some of These Days," a novelty "Tipperary Samba" and "Yiddish Mama," the last two genuine encores. The Irish novelty is different, and while some of the regulars mildly gasp at the thought of "Yiddish Mama" once again, Miss Shelton has the wisdom to sing it only in its English lyrical version. And in her manner of presentation it would also click with the Texas trade at Houston's Shamrock Hotel.

English songstress evidences authority and warmth. She handles some of her introductory spiels with intelligence, mentioning the BBC, disks and Allied troops entertainment in matter-of-fact but impressive manner, yet not over-stressing.

It is only in her well-chosen, between-songs dialog that a slight British accent asserts itself. Her pop lyrics are seemingly purposely phrased for the American ear, and with American diction, which is an apparent schooling because of her London Records diskings which have been strongly primed for the American market. The local home-grown English record buyers traditionally like the Yank inflection, even more than our sympatic for a pleasant British brogue.

This is Miss Shelton's Yank in-person debut and judging by her Copa click she can take out citizenship papers right now.

JUANITA HALL

Songs
16 Mins.
Latin Quarter, N. Y.

Juanita Hall, around for years and socko as the original Bloody Mary in "South Pacific," has, withal, not been encompassed in VARIETY's New Act Files. Since the Latin Quarter represents the sepien songstress' Broadway cafe debut, the styling she essays as an entity in Lou Walters' lush "Paris After Dark" production seems to hint at a new act of a sort.

Miss Hall eschews mannerisms; she just gets in there and pipes and is good for a generous reception. She wins immediately with a teeoff "Free-and-Easy" with the torchy "How Deep Is the Ocean" for changeup. She's back in the light groove with her "Do I Love You," belted across with authority.

Brought back, she shows dramatic power and serious stuff in a slow-beat, folk-rigged "Love Can Hurt You." Questionable whether this entry, composed by Miss Hall to lyrics by Negro poet Langston Hughes, is appropriate in a nitery. At the same time, it reveals the singer's rich technical equipment and suggests the number has great potency for concertizing. For her final pair, Miss Hall delivers her "South Pacific" trademarks, "Happy Talk" and "Bali H'ai," like she owns them.

She's strictly big league.

STONER & DENNIS

Songs-Comedy
25 Mins.
Saxony, Miami Beach

New team composed of Lou Stoner (formerly of Radio Aces) and his wife (Helen Dennis, formerly of Dennis Sisters) adds up as a potential for all visual situations.

As currently constituted, they need disciplining; they have a tendency to belabor gags and mugging. Once they've worked out their routines and tightened their ideas, they'll be able to handle the better bookings. They are the first act to be held over in this smart Miami Beach hotel in many a week.

Stoner is a solid, top-timing comic, with the femme half a well-versed straight. Best of their routines are "We're in Love," followed by runthrough on a couple woong, through marriage and aftermath, with laughs building all the way. Stoner takes over for a Borscht Belt shortie on a square dance-caller satirization that is a choice piece of biz and a howler with the patrons. Continues the build with "Delilah," a Harlemesque idea that is filled with original, tongue-in-cheek lines. Lary.

RICHELIE BROS. & LUCILLE

Comedy Vocals-Instrumental
24 Mins.
Potter's, Hollywood

The Richie Brothers & Lucille, three men and a gal, need to clean up the act before they can expect to become topdrawer bistro fodder. Recent graduates from the cocktail lounge circuit, they are still using physical vulgarisms, such as nose-blowing, that doesn't belong in any turn.

They are excellent musicians, however. Besides some nifty vocals, they give out with some socko work on electric guitar, accordion, bass fiddle, clarinet, fiddle and drums. Bassist Lou Richie is the comic of the crew, and he's the one who oversteps good taste time after time. When he's toned down the layout should shape up to something presentable.

Numbers include "St. Louis Blues," "Be My Love," "If I Loved You," "Old Man River," "Loveliest Night of the Year" and an "Oklahoma" medley, Mike.

MARK L. NEWMAN

Impressions
10 Mins.
Potter's, Hollywood

Mark L. Newman's device of stringing his impressions as TV acts is a clever one but the lad needs more experience. Act still has an air of amateurishness, mostly because of Newman's studied mannerisms.

Material is fairly fresh, aside from the usual takeoffs on Jimmy Cagney, the Groaner, Peter Lorre and Frankie Lane singing "Shine." Newman is best on the Billy Eckstine rendition of "Everything I Have Is Yours," Walter Brennan in "Red River," Rose Murphy singing "I Can't Give You Anything But Love, Baby," the Ink Spots on "If I Didn't Care" and Jack Benny giving advice to Rochester and Dennis Day. Kid has a youthful verve that's a decided asset.

Mike.

LARRY K. NIXON

Comedy
10 Mins.; Two
Palace, N. Y.

Larry K. Nixon opens with a thin line of gags and patter that leads into a "plane trip" sequence which comprises bulk of his turn. Dons a parachute and pilot's headgear as atmosphere for his jibes at the "hazards" of modern flying.

Nixon's material for the plane bit weaves in an imaginary conversation with the adjoining-seat occupant and principally features the expression, "It just fell down," as a punch line. Comic has a good sense of timing and handles himself well. However, in light of the improvement in aviation, any barbs at that form of travel seem rather dated. He would do well to concentrate his humor on a different subject.

LORRAINE BRIDGES

Songs
10 Mins.; Two
Palace, N. Y.

Lorraine Bridges is an Oklahoma gal who's appeared in films and sung on radio. In making her bow at the Palace she impresses as a fine lyric soprano whose voice occasionally achieves the qualities of a coloratura. Songstress fates a Broadway musical.

Fetichingly attired in a strapless gown, brunette does "Chir Biri Bin," "There's Music in My Heart" (Continued on page 63)

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Clips From Film Row

NEW YORK

Al Lichtman, 20th-Fox director of distribution, announced the following personal shifts last week: Nat Rosen, sales manager of Philadelphia branch, to branch manager of Albany exchange, replacing Dan Houlihan; John Feloney in a newly-created post, assistant to Ed K. Callahan, Atlantic division manager; Arnold Monnette, assistant to Raymond E. Moon, central division manager; Ed K. Callahan, Jr., to succeed Feloney as sales manager of the Boston exchange, and Herman Hirschhorn to succeed Rosen as sales manager of the Philadelphia branch.

Taylor Mills, assistant to the v.p. of the Motion Picture Assn. of America, will represent the association on the newly-created Mass Communications Commission of the National Conference of Christians and Jews, on recommendation of Eric Johnston, MPAA prexy on leave. Mass Communications marks the conference's fifth area of national activity, the others being education, religion, community, and labor-management.

CHICAGO

Hai Pearlman appointed manager of Filmack Trailers.

Douglas Beck replaces Hugh McKenzie as RKO Chi flack, with McKenzie going to Philadelphia.

Allied theatre directors in to discuss plans for October meeting in New York included Abram Myers, Trueman Rembusch, Abe Berenson and Jack Kirsch.

RKO toppers Ned Depinet and Robert Mochrie, along with exploitation chief Terry Turner, here for world preem of "Flying Leathernecks" at the Woods this week. Along with parades and other tie-ins, fireworks were set at the Chicago lake-front.

Defendants in the Towne Theatre suit last week filed a plea for rehearing in the Chi federal court.

National Popcorn Assn. announced that J. Arthur Rank had applied for membership.

LOS ANGELES

Realart Pictures will reissue "Cohens and Kellys in Africa" and "Cohens and Kellys in Hollywood," produced by Universal in 1930 and 1932.

Columbia is about to reissue "Girl of Limberlost," made in 1945.

George A. Smith, western division manager, and Duke Clark, south central division manager, celebrated 30th anni with Paramount.

DES MOINES

G. Ralph Branton, formerly general manager of the Tri-States Theatre interests in Iowa, Illinois and Nebraska for A. H. Blank, until his resignation several months ago, bought the Odeon and Casino Theatres in Marshalltown, Ia., from the S. & M. Corp. Branton will appoint a manager for the two houses since he plans to return to California soon to devote all his time to his TV interest in Los Angeles.

Tom Arthur, operator of three theatres in Mason City, Ia., in partnership with Central States Theatres, Inc., has severed connections with the corporation and after Sept. 1 will retain management of one theatre, the Cecil. The other two houses are Palace and Strand, which will continue under the management of Central States.

Tri-States Theatre Corp. and

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the magazine of People, Places and Pleasure
A CURTIS PUBLICATION

Des Moines Junior Chamber of Commerce are cooperating on a "Mrs. Des Moines" contest for Aug. 23. The winner will compete in a state contest and the subsequent national contest for "Mrs. America." When the city contestants appear on the Paramount stage Aug. 23 they must show evidence of their domesticity in some form, such as crocheting, sewing, cooking, etc. In addition to the fact that they are married they must agree to wear swim suits in local, state and national contests. There is no age limit.

PITTSBURGH

Sky-Way ozoner on Route 5, west of Erie, Pa., airport, acquired under long-term lease by Blatt Bros. circuit. One of first ozoners built in this area, it is owned by Carl Guerrein, who had managed Sky-Way until leasing arrangement was made. With this unit the Blatt circuit now operates five drive-ins and 22 indoor theatres.

Andrew Malanos taking his basic training at Camp McClellan, Ala. Manager of the Urban in East McKeesport before going into Army, he is the son of Mrs. Nicholas Malanos, who owned the house.

Castelli brothers now operating the Super Drive-In near Belle Vernon and the Super Castle ozoner near New Castle.

Bill Finkel, owner of Colonial Theatre on the southside, which has been closed for some time, now reopening for Saturday and Sunday operation.

Main Line theatre owners and salesmen tossed testimonial dinner at Penn-Alto Hotel in Altoona for Carl Reardon, Universal salesman here, who was recently promoted to manager of New Haven branch.

PHILADELPHIA

The Joe Louis-Jimmy Bivins fight will be carried on large-screen telecast at the Stanley Theatre tomorrow (Wed.). Fight is second telecast at Stanley, which hooked up initially for the Graziano-Murphy bout.

Tax collections for month of June ran almost \$19,000 below the same month last year, according to the city treasurer's figures. City amusement taxes this year were \$256,524 as compared with \$275,648 in 1950.

Gerald Wilson, 16, was shot during an altercation in the lobby of the Princess Theatre, Camden, N. J., at the Sunday (12) matinee. His assailant escaped.

Mrs. Frances Scott, cashier at RKO, is retiring and will be succeeded by Emily Purdy, assistant cashier.

Sanford Gottlieb, former ELC branch manager, opened his own independent film distrib office.

Richard Brown, manager of Warner's Keystone, elected Commander of the Variety Club Post 713, American Legion.

A Philadelphia auction and realty firm sold the Rio, Reading, closed several months ago, at auction.

ST. LOUIS

E. J. Long, owner of Avalon, Avon, Ill., shuttered his house for indefinite period.

Ralph E. Graham, owner of Bijou, Clayton, Ill., shuttered his house for 30 days while he and his wife went on vacation in Georgia.

The Meramec, Sullivan, Mo., operated by William Wandell, shuttered while a facelifting is completed.

East St. Louis Carpenters' Union, Local No. 169, AFL, completed purchase of the Roxy for reported \$70,000. House operated by Frisina-St. Clair Amus. Co., has been shuttered for several months. Union will convert it into office building.

Sol Hankins, vet film salesman, convalescing after being in a St. Louis hospital for several weeks.

Albert W. and Homer Butler, co-owners of an ozoner near Centralia, Ill., will operate its projection machines since they lost an injunction to restrain members of projectionists' union from picketing the drive-in.

MINNEAPOLIS

Minnesota's July federal admission tax collections, comprising mostly movie theatre returns, dropped to \$570,000 from \$689,000 for the corresponding 1950 month, reflecting a substantial boxoffice decline.

RKO-Orpheum here continuing to advertise on newspapers' TV and radio page as well as in regular amusement columns.

LeRoy J. Miller, Universal branch manager, vacationing in

north woods at Wisconsin and Minnesota lake resorts.

Richfield, deluxe suburban house, reopened after repairs of \$5,000 damage, including roof demolition, caused by recent near-tornado.

Several of Twin Cities' area drive-in theatres have gone to double features, with patronage improved.

Joe Rosen resigned as 20th-Fox booker to return to old post as Paramount booker. Ray Haeblerle quitting Metro in Los Angeles to replace him at 20th-Fox.

Philly Crisis

Continued from page 5

Myers, board chairman and general counsel of national Allied, on the situation. Setting up of a new, affiliated Allied unit here looks, however, to be a remote possibility. A rapprochement is likely before that comes about.

Since COMPO was an important issue in the schism with the national organization, there's logic in any local blowup originating on the same question. The point at issue is the Samuelson group's determination to go ahead with its own boxoffice promotional drive, but to refuse to tie in with the national campaign sponsored by COMPO.

Many exhibs see themselves, as a result, being hurt by Samuelson's personal pique. They feel that with the majors spending upwards of \$600,000 on the campaign—and asking exhibs to contribute nothing except whatever they want to do locally—they're being chumps in not jumping on the bandwagon.

Meeting is slated for today (Wed.) on the local drive. It is expected that the issue may well come up of affiliation with the national campaign and, should Samuelson continue adamant, out of that grow a further battle over the whole matter of affiliation with national Allied.

Pix-TV Tieup

Continued from page 5

analyst cites the antitrust action against the producers was "a mixed blessing in that one of the ills of the industry was forcibly cured. During the prewar years, almost no industry expanded its real estate holding to the extent of the motion picture companies... Forced divestments thus come as a blessing in disguise as sale or divestments of theatre properties is being done profitably in many instances."

The slight upbeat in theatre attendance is pointed up by the DuPont research along with realization of industry leaders that TV is here to stay—hence possibly a consolidation with the new medium would be the best means of making peace with the tele threat.

"It would now appear these two strange bedfellows, the motion picture and television industries, are joining efforts rather than going their separate ways. Accordingly, the time could be rapidly approaching when the market will take cognizance of the new alliance and the improved sales and earnings outlook for motion picture companies."

DuPont suggests a package purchase of film shares rather than an attempt to select the "right" individual stock. It groups seven different shares in this package, Columbia Pictures, Loew's, Paramount Pix, RKO Pictures, 20th-Fox common, United Paramount Theatres and Warner Bros. Only two stocks shown in this package are selling above \$20, in its listing, Paramount and 20th-Fox. Average yield of group is 7.9%. Only RKO Pictures Corp. is not paying a dividend at the present time.

Plattsburg Drive-in Op Sued on Distrib Default

Failure of an upstate New York drive-in operator to go through with a film deal caused the theatreman to be named in a suit brought in N. Y. Supreme Court this week. Plaintiff in the action is Bell Pictures Corp.

Bell charges Ira Henry, operator of the Stardust Drive-in, Plattsburg, N. Y., defaulted on an April, 1950, agreement whereby he was to play some 50 feature films when available. Distrib seeks \$1,362.50 as due under the alleged default.

Picture Grosses

SEATTLE

(Continued from page 9)

(Col) and "Two of Kind" (Col), \$9,300.

Fifth Avenue (Evergreen) (2,349; 65-90)—"Alice in Wonderland" (RKO-Disney). Huge \$17,000. Last week, "Belvedere Rings Bell" (20th), "Telegraph Hill" (20th) (2d wk), \$6,500.

Liberty (Hamrick) (1,650; 65-90)—"Rich, Young, Pretty" (M-G) and "Kind Lady" (M-G). Swell \$12,000. Last week, "Law and Lady" (M-G) and "Train of Events" (Indie), \$5,800.

Music Box (Hamrick) (850; 65-90)—"Jungle Headhunters" (RKO) and "Tokyo File 212" (RKO). Good \$4,000. Last week, "Burlesque" (Indie) and "Paper Gallows" (Indie), \$5,500 in 9 days.

Music Hall (Hamrick) (2,200; 65-90)—"Show Boat" (M-G) and "Night Into Morning" (M-G) (4th wk). Great \$10,500. Last week, \$12,700.

Orpheum (Hamrick) (2,600; 65-90)—"Moonlight Bay" (WB) and "Fugitive Lady" (Rep) (2d wk). Good \$8,500. Last week, great \$13,000.

Palemor (Sterling) (1,340; 40-70)—"Excuse My Dust" (M-G) and "Young As Feel" (20th), (2d runs). Fair \$4,000. Last week, "Strangers on Train" (WB) and "Ace in Hole" (Par) (2d runs), \$3,300.

Paramount (Evergreen) (3,039; 65-90)—"That's My Boy" (Par) and "Man With My Face" (UA). Great \$22,000, near house record. Last week, "Sirocco" (Col) and "Redskins Rode" (Col), \$8,700.

'Horatio' Leads Cleave, Boff 18G; 'Alice' 14G, 2d

Cleveland, Aug. 14. Much was expected at the Hipp for "Mr. Belvedere Rings Bell," but "Capt. Horatio Hornblower," at the Allen, is the real boxoffice winner currently. It is smash. Second folio of "Alice in Wonderland" is bearing up admirably for Palace. "Strictly Dishonorable" at Stillman is thin.

Estimates for This Week

Allen (Warner) (3,000; 55-80)—"Capt. Horatio Hornblower" (WB). Smash \$18,000 to top town. Last week, "Moonlight Bay" (WB) (2d wk), satisfactory \$8,000 in last four days.

Hipp (Cheffelt-Burger) (3,700; 55-80)—"Belvedere Rings Bell" (20th). Making some noise at \$14,000 or over. Last week, "Guy Who Came Back" (20th), \$10,000.

Lower Mail (Community) (585; 55-80)—"Oliver Twist" (UA) (5th wk). Draggy \$2,500 following \$2,700 last week. Bunin version of "Alice in Wonderland" was originally inked in to open last week but was postponed to avoid conflict with Disney pic at Palace.

Ohio (Loew's) (1,244; 55-80)—"Rich, Young, Pretty" (M-G) (m.o.). Good \$7,500. Last week, "Ace in Hole" (Par) (m.o.), fair \$6,500.

Palace (RKO) (3,300; 55-90)—"Alice in Wonderland" (RKO-Disney) (2d wk). Hot \$14,000 after terrific \$23,000 last folio.

State (Loew's) (3,450; 55-80)—"Peking Express" (Par). Weak \$10,000. Last week, "Rich, Young, Pretty" (M-G), \$15,500.

Stillman (Loew's) (2,700; 55-80)—"Strictly Dishonorable" (M-G). Thin \$4,500. Last week, "Dear Brut" (Par), \$5,500.

'Alice' Indpls. Topper, \$15,000; 'Horatio' 12G

Indianapolis, Aug. 14. It's good biz here again this stanza, as recent trade pick-up continues at first-runs. "Alice in Wonderland" is going great at Indiana to pace town. "Capt. Horatio Hornblower" also is extra strong at Circle. "Sirocco," at Loew's, shapes solid.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 44-65)—"Capt. Horatio Hornblower" (WB). Solid \$12,000. Last week, "Belvedere Rings Bell" (20th) and "Telegraph Hill" (20th), \$10,000.

Indiana (C-D) (3,200; 44-65)—"Alice in Wonderland" (RKO-Disney). Smash \$15,000. Last week, "Moonlight Bay" (WB) and "Danger Zone" (Lip), \$13,000.

Loew's (Loew's) (2,427; 44-65)—"Sirocco" (Col) and "Painted Hills" (M-G). Nifty \$11,000. Last week, "Law and Lady" (M-G) and "Night Into Morning" (M-G), \$9,500.

Lyrie (C-D) (1,600; 44-65)—"Best of Badmen" (RKO) and "Girl From San Lorenzo" (Indie). Slow \$4,500. Last week, "The Scarf" (UA) and "Riders of Range" (Indie), \$4,000.

'Guy Came Back' Pacing K.C., Mild \$15,000; 'Law' 11G, 'Alice' Hep 10G, 2d

Kansas City, Aug. 14. Moderate total is in store here this week as torrid temperatures prevail. Holdovers hold the edge, with three out of the five key situations playing extra time. "Alice in Wonderland" at the Missouri in second week continues strong after sock first week. Kimo has "Kon-Tiki" for sixth week, with pleasing returns. Of the newcomers, "Guy Who Came Back" in four Fox Midwest houses day-date, and "Law and the Lady" at the Midland are both getting medium trade.

Estimates for This Week
Kimo (Dickinson) (504; 75-99)—"Kon-Tiki" (RKO) (6th wk). Trim \$2,000. Fifth week was strong \$2,200.

Midland (Loew's) (3,500; 50-69)—"Law and Lady" (M-G) and "Home Town Story" (M-G). Modest \$11,000. Last week, "Show Boat" (M-G) (4th wk) hit \$8,500, unusually good money for longrun.

Missouri (RKO) (2,650; 50-75)—"Alice in Wonderland" (RKO-Disney) (2d wk). Continues strong at \$10,000. Last week, sock \$13,000. Paramount (Tri-States) (1,900; 50-69)—"On Moonlight Bay" (WB) (2d wk). Satisfactory \$7,000. Last week, solid \$11,000.

Tower - Uptown - Fairway - Granada (Fox Midwest) (2,100, 2,043, 700, 1,217; 50-75)—"Guy Who Came Back" (20th) and "Sword Monte Cristo" (20th). Leads town at mild \$15,000. Last week, "Francis To Races" (U), \$18,000.

'Young' Sturdy \$13,500 Port.; 'Little Girl' 14G

Portland, Ore., Aug. 14. Strong product is keeping biz at favorable pace at downtown houses despite continued heat wave. "Rich, Young, and Pretty" looks big at Broadway this week due to local gal Jane Powell. "Take Care of My Little Girl" looks nice in two spots while "Sirocco" also shapes well. "Show Boat" continues to draw big in fourth round.

Estimates for This Week
Broadway (Parker) (1,890; 65-90)—"Rich, Young, Pretty" (M-G) and "Night Into Morning" (M-G). Big \$13,500. Last week, "Fi. Worth" (WB) and "Thunder God's Country" (Rep), \$8,800.

Mayfair (Parker) (1,500; 65-90)—"Moonlight Bay" (WB) and "14 Hours" (20th) (m.o.). Oke \$5,500. Last week, "Francis To Races" (U) and "Timber Fury" (Rep) (m.o.), \$4,800.

Oriental (Evergreen) (2,000; 65-90)—"Take Care Little Girl" (20th) and "House Telegraph Hill" (20th), day-date with Orpheum. Fine \$4,500. Last week, "Moonlight Bay" (WB) and "14 Hours" (20th), \$5,000.

Orpheum (Evergreen) (1,750; 65-90)—"Take Care Little Girl" (20th) and "Telegraph Hill" (20th), also Oriental. Nice \$9,500. Last week, "Peking Express" (Par) and "Kentucky Jubilee" (Indie), \$6,100.

Paramount (Evergreen) (3,400; 65-90)—"Sirocco" (Col) and "Redskins Rode" (Indie). Fast \$10,000. Last week, "Moonlight Bay" (WB) and "14 Hours" (20th), \$11,500.

United Artists (Parker) (890; 65-90)—"Show Boat" (M-G) (4th wk). Solid \$8,000. Last week, \$11,500.

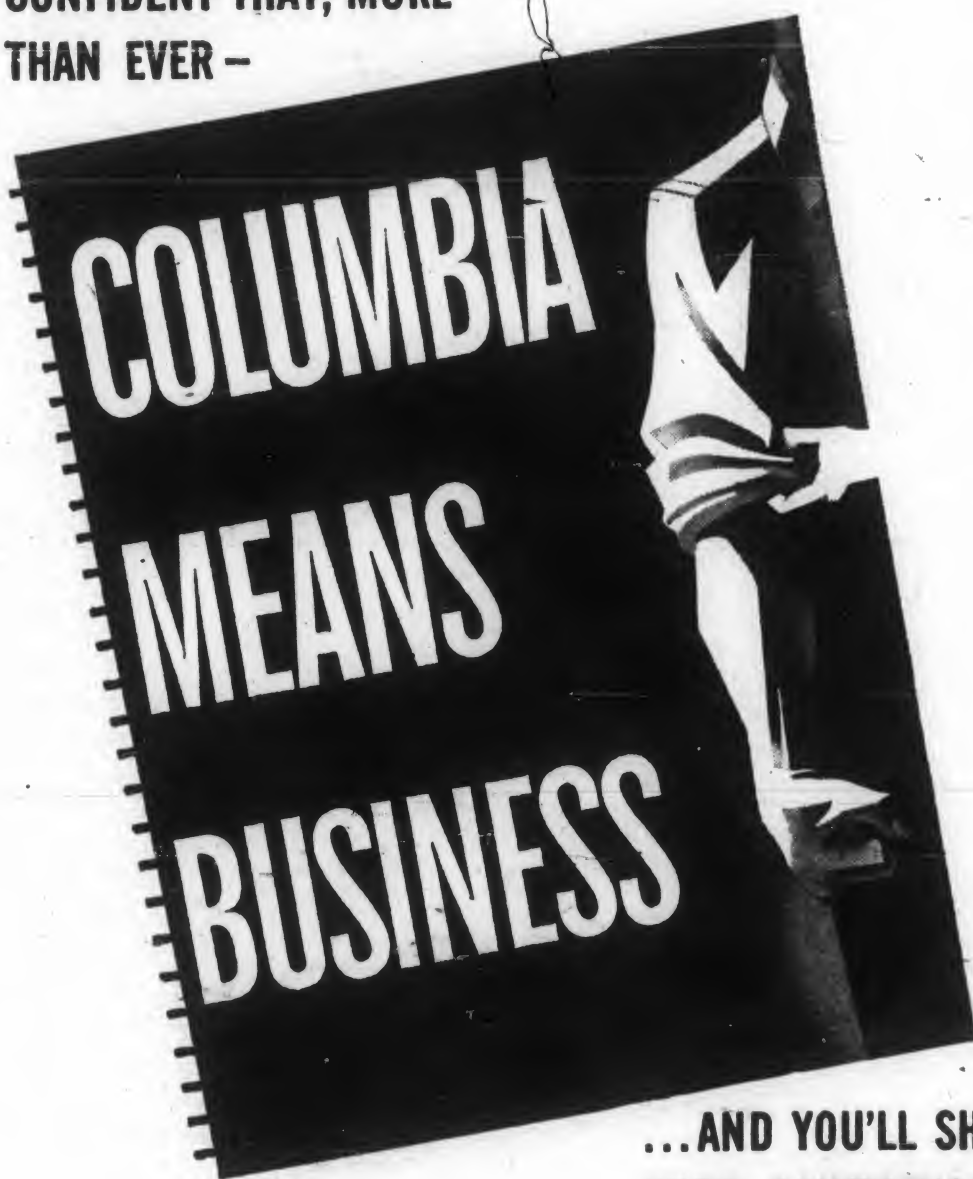
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WNBQ Parlays Late Night Chi Segment Into \$1,250,000 Bonanza

Chicago, Aug. 14.

What's the formula for shaping an hour of non-network television time into a venture that brings in over \$1,250,000 yearly in time charges alone?

It's been found at WNBQ, the Chi NBC tele flagship, whose so-called "Five Star Final" will fetch that kind of coin this year. The blueprint is essentially simple. It runs like this:

Take the 10 to 11 period nightly which immediately follows the prime web shows. Break the hour into five individual segments thereby taking full advantage of the station break saleabilities. Saleswise, tailor the shows so the smaller local bankroller can climb aboard for a once-a-week ride or the larger clients can buy a weeklong strip. Give the hour a cross-the-board spread for a total of six hours weekly. And most importantly fill it with shows which in their aggregate offer something for each member of the viewing family.

That the showmanship aspects haven't been neglected in developing the "Final" into a lucrative operation is underlined by the fact that the strip consistently adheres close to the SRO status. The several program and spot bankrollers who shell out an average of \$24,000 weekly for the time tab alone, and have been doing so for the past year, evidently are convinced that the shows have a worthwhile audience.

Further evidence that the WNBQ late evening block is moving merchandise is supplied by the estimated \$9,000 weekly additional talent and production costs assumed by the sponsors. Just how much, if any, of this yearly take of nearly \$500,000 ends up on the

(Continued on page 40)

Cliquot Club Buys Ameche-Langford

Cliquot Club, via Frank Weston agency, has bought one quarter-hour segment weekly on ABC-TV's upcoming 12 noon-1 p.m. strip with Don Ameche and Frances Langford. Cory, via Dancer-Fitzgerald-Sample, had previously bought two segments.

To be produced by Ward Byron, new strip will have seven daily features. Byron has just completed arrangements for one of the features, a daily 10-minute situation comedy starring Jack Lemmon and a gal still to be selected. Daily drama, to be scripted by Howard Rodman, will tell the comic adventures of a young couple, with Langford and Ameche cast as off-camera narrators, each championing the representative of his (or her) sex.

Other daily features will be songs by Ameche and Miss Langford, the latter's "Purple Heart" segment, guest interviews, a celebrity cook, a vaudeville act and a quiz.

ABC-TV is making a half-hour pitch to agency toppers with research-presentations chief Oliver Theyz giving the spiel. Talk goes beyond details of the Ameche-Langford airer to unfold implications of the upcoming merger with United Paramount Theatres. Presentation also includes a pitch for the web's projected cross-the-board show with Gloria Swanson.

CHEV COOLS COOLEY—TOO MUCH BUSINESS

Hollywood, Aug. 14.

There's such a thing as doing too good a selling job. In television, that is. Chevrolet Dealer, who sponsors Spade Cooley and his cowboy crew on KTLA, is turning them out to pasture after tomorrow's (Wed.) telecast.

A good and sufficient reason was in order because Cooley has been the fair-haired lad with home dialers (only Berle and Hoppy have topped him in two years) on Saturday night. Said the Chevy dealer: "he sold us out, that is, of cars and other merchandise. He brought us in over \$200,000 worth of new business in two years and we're not geared to handle any more."

Package sells for \$5,000 (it's an hour show) and it won't go begging.

CBS-TV Signs Dozier For Program Planning

William Dozier, former production exec for Samuel Goldwyn who joins CBS-TV Oct. 1, will move directly into the web's program management planning board. He's to function as head of the story department, as well as chief talent scout.

As a general creative programming exec, Dozier will work with program manager Harry Omerle and exec producers Marlo Lewis and Donald Davis under the overall supervision of program veepee Hubbell Robinson, Jr. Robinson, in discussing Dozier's appointment, emphasized the need for new talent in TV and declared that the ex-filmite will be given a free hand in searching for new faces.

Dozier, who will headquarter in N. Y., joins a growing list of former top film execs who have been lured into video. CBS already has Daniel T. O'Shea, one-time head of the Selznick Releasing Organization, as a general veepee, while Henry Ginsberg, former chief of the Paramount studios on the Coast, recently joined NBC.

GF Pours Fresh Coin Into Radio

General Foods dug into its hopper this week for a new batch of radio coin, pacting for a new five-minute news program on CBS, renewing two other shows on the same net and buying 55 southern CBS stations for a new daytime hillbilly variety program.

News show is to go Saturdays from 9:25 to 9:30 p. m., starting Sept. 22. Narrator has not yet been selected, but the show will plug GF's Log Cabin Syrup. Hillbilly program, titled the "Grady Cole Show," preems Oct. 1, and originates from WBT, Charlotte. It's to be aired from 2 to 2:15 p. m. Mondays, Wednesdays and Fridays. Renewals, for 39 weeks each, were signed for "Hopalong Cassidy" and "Gangbusters."

CBS, incidentally, also sold Morton's Salt this week on a new 15-minute program titled "Visiting Time," which is to be aired on a regional New England basis only.

SAM LEVENSON AS CBS-TV'S 'MR. FIXIT'

Sam Levenson, who was dropped by Tintair and currently lacks a sponsor or time period, may become CBS's No. 1 TV "trouble-shooter" this fall. With Abe Burrows departing the CBS schedules and off the Lucky Strike-sponsored "This Is Show Business," Levenson may succeed him as a permanent panelist.

He'll also be available as guest performer on the multiple CBS variety attractions.

Carol Irwin to Coast On 'Claudia' TV Pix

Hollywood, Aug. 14.

Carol Irwin, producer of CBS-TV's "Mama," is on the Coast to scout talent for a projected vidfilm series based on Rose Franken's "Claudia," to which she has TV rights.

Miss Irwin while here will also get a rundown on costs and facilities for filming the show.

Wildroot's Sports Slot

Wildroot Hair Tonic inked this week for a new five-minute sports spot featuring Jim McKay. To be aired cross-the-board via WCBS-TV, CBS flagship in N. Y. Series, which preems Sept. 3, is to be inserted immediately after the station's "News of the Night."

To permit him to do the sports show, WCBS-TV is trimming McKay's early evening cross-the-boarder, "The Real McKay," from its present 30 minutes to 15.



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NBC's Grid Grab Poses Sat. Problem For Rival Webs

ABC and DuMont, the two television networks which will have no college football on the air this fall, are mulling the possibility of programming some other type shows on Saturday afternoons to lure the non-football fans in the national TV audience. While the idea presents several problems which must be overcome, the two webs believe there will be a sufficient number of viewers available to make their offerings attractive to potential sponsors and thus open a new source of revenue.

This is the first year that the two webs have been confronted with open time Saturday afternoons during the football season. Last year, all four nets programmed college football each week during the season. For 1951, however, the National Collegiate Athletic Assn., in line with its one-year experiment to determine how live video affects the football gate, has assigned all available games to NBC. CBS is also out of the picture, since it has lined up nine weeks of college games for color video. As a result, CBS will be able to program no black-and-white

(Continued on page 40)

Skelton to Shun Live L.A.-to-N.Y. Pickup In Favor of 35m Kinescope

In a switch from NBC's original plans, Red Skelton will utilize kinescoping for his new Protter & Gamble-sponsored television comedy series, despite the probable availability of the coast-to-coast networking facilities by Sept. 30, the date when he's scheduled to take the air.

Skelton will play the show before a live audience in Hollywood but, instead of its going out on the air even on the Coast, it's to be kinescoped for transmission in all markets. System will thus parallel the way in which Bing Crosby and other radio stars transcribe their shows. NBC, for the purpose, has set up for the first time in Hollywood special 35m kinescoping facilities, which are expected to provide better quality films than the 16m equipment utilized heretofore. NBC has used 35m kinescoping in N. Y. for some time.

Skelton, who flew back to the Coast over the weekend after his return from England, will transcribe his first show Sept. 9. It won't take the air, however, until Sept. 30, same night that the N. Y. to L. A. microwave is scheduled for launching. Comedian, who expects to do three routines in each half-hour program, said the specific format has not been worked out but he expressed doubt that he would trade too much on the tried-and-true characterizations that he has established in his radio and vaude dates. Instead, he hopes to be able to present new material each week.

Cast will include David Rose as orch leader, a dance group and a girl singer, not yet selected. Freeman Keys will produce.

Saudek to Head Ford Foundation Radio-TV Workshop; Resigns ABC

Boyle, Babb Set For New Press Grilling Via TV

Chicago, Aug. 14.

Television here has been invited to take part in another news conference involving a duo of headline-capturing local public officials—State's Attorney John Boyle and Cook County Sheriff John E. Babb. Videoed press grilling, slated for some time next month, is a sequel to a July session which was followed by a rash of gambling and vice raids by staffs of both law enforcers.

Both Boyle and Babb have indicated their willingness to permit the tele lensers to cover another joint meeting at which reps from the dailies will query them on the conduct of their respective offices. It's possible that the Chicago police commissioner Timothy O'Connor may also participate for a three-way kickaround of the gaming situation in these parts.

WNBQ, WGN-TV and WENR-TV who shared the pool telecast of the first conference reaped considerable praise for their public service contribution. Although none of the three stations has committed itself to the second Boyle-Babb beaming, it's expected the trio will again quickly snap up the project when the details are set.

Day & Date Preem For Top TV Shows

Fight for audiences among the big television shows this fall will spring into the open during the first week of the new season. CBS revealed this week that its "Ken Murray Show" will return Sept. 8 for Anheuser-Busch in the 8 to 9 p.m. period, same date that NBC's "All-Star Revue" preems in the same slot. "All-Star" is the "Four Star Revue" of last season, with Jimmy Durante, Danny Thomas, Ed Wynn and Jack Carson continuing as the four rotating comedians.

NBC will get its fall Saturday night season off to a big start that evening. In addition, to "All-Star," the Max Liebman-Sid Caesar-Impromene Coca production, "Your Show of Shows," returns to the 9 to 10:30 period, while Lucky Strike's "Hit Parade" will also launch its new fall season the same night. With "One Man's Family," bankrolled by Sweetheart Soap, returning to the 7:30 to 8 period, NBC still has to fill the 7 to 7:30 slot. There's a possibility that the web may insert "Garroway at Large" at that time, if it can clear enough stations.

NBC's "Colgate Comedy Hour," meanwhile, preems its new season a week earlier, in the Sunday night at 8 slot. Dean Martin and Jerry Lewis, who were to inaugurate the season, have been forced to delay their initial appearance because of Lewis' illness. Jackie Gleason takes over the first week (Sept. 2), with Eddie Cantor following Sept. 9. Succeeding Sundays will spotlight Spike Jones, Tony Martin, Donald O'Connor, Cantor again and then Abbott and Costello on Oct. 14.

McLEOD VICE SANTLEY AS MELTON PRODUCER

The James Melton Thursday night NBC-TV hour-long show for Ford has undergone some more changes, with Joseph Santley bowing out as producer, after four weeks, and Bob Sidney returning as choreographer following exit of Catherine Littlefield.

Vic McLeod has taken over as producer. Santley hops back to the Coast for huddles with Jimmy Durante preparatory to resuming production reins on the Schnoz's TV show.

Melton is taking a week's vacation, with Dorothy Warrenskjold, singer on the show, taking over in hostess role on tomorrow night's (Thurs.) stanza, which features guest stars.

Radio and television stations throughout the country will receive a hefty share of new business under plans set this week by the Ford Foundation to make its Radio-TV Workshop programs available for sponsorship. To further its project, the Foundation named Robert Saudek, veepee and assistant to the prez of ABC, as head of the Workshop. Saudek will resign his ABC post and join the Ford outfit Sept. 6, after a vacation.

ABC yesterday (Tues.) named Jack Pacey to take over Saudek's portfolios. Pacey, now director of publicity, becomes acting director of public affairs, with supervision over publicity, advertising, promotion, research and continuity acceptance. Art Donegan becomes acting director of the publicity department.

As detailed by James Webb Young, Foundation's consultant on mass communications, the project will work with a \$1,200,000 fund in producing and distributing both AM and TV shows. First to take the air is a 26-week series of half-hour programs on CBS radio, titled "The People Act," which is slated for a November launching. First TV series is expected to be ready by January.

Young said the Foundation will operate much the same as a network in placing its shows after they are produced. Programs may be sold to a national advertiser for network booking, or the Foundation may sell them to local stations for local sponsorship. In either case, the stations will get the same share of the card rate they do under the usual network or local origination deal. Foundation is reserving the right to approve all sponsors and all commercial copy.

Ford plans to concentrate on film for the most part on its TV shows. As with radio, it will either produce them on its own or farm them out to indie packagers. Top-name talent will be used when the show calls for it, and if the talent is available. In addition, the Foundation may employ top producers and directors when available. Young said the Foundation is prepared to pay \$16,000 to \$20,000 for a half-hour vidfilm. Ford is also prepared to establish its own syndication unit for distribution of the vidpix, if it cannot find one to do the work it requires.

Shows, Young explained, will not be labeled "educational" or "documentary," in order that they may attract as wide an audience as possible. In addition, no program will have the Foundation's name on it. Emphasis, of course, will be placed on the Foundation's avowed purpose of furthering democratic principles and the American way of life. Young said that initial reaction to the project on the part of broadcasters, advertisers and agencies has been enthusiastic.

Separate Building For CBS Radioites

CBS is going a step further in its radical total divorcement of the AM and TV network operations and is moving the radio personnel into a separate building.

Network has leased the six upper floors of the seven-story building now under construction on East 52nd St., New York, adjoining its studio building, as the new headquarters for the radio staffers. TV personnel will remain berthed at 495 Madison Ave., along with the upper echelon execs.

Acquisition of 25,000 square feet of the newly-leased quarters will help relieve a long-existing cramped office space situation at 495 Madison hqs.

'Can't Take It' Gets Permanent NBC Berth

Although intended as a summer filler pending preem of the fall programming roster, NBC's "You Can't Take It With You," starring Walter Brennan, has won a permanent spot on the web schedule.

Show remains berthed in the Sunday at 6 niche, preceding the 6:30 to 8 "Big Show," which returns Sept. 30.

WEBS JOCKEY JOCKS INTO BIGTIME

Watch Those Budgets

It's long been proved that talent is worthy of its hire, and seemingly the networks, the agencies and the advertisers are not too balky about paying the freight on TV shows because of that new-found magic in trademark projection and other merchandising—to wit, the "impact."

But as the new TV season looms there is grave concern about pricing a good source of talent income out of business. There is the strong potential that agents, in their aggressiveness, and talent, in their conception that this is a new Klondike, might cause the vested business interests to reverse the field and possibly recourse to film for that TV time. There's even a good chance it may revitalize AM.

There are any number of case-histories within the trade, as of now, to indicate that the talent merchandisers seem to think that the "cheap" TV advertising dollar means that the sponsors are printing their own money. This is not true. In the interests of furthering the new medium, the networks and the sponsors have gone overboard in many respects, but let them shell up some of those coaxial bills, once the coast-to-coasters start to roll, and there may be new concern for all concerned.

It's better to keep working with reasonable talent budgets that kill off what should be the next mass market for talent. It's still an infant industry. And maybe it's exciting, for a few hot weeks, to try and out-rate this or that competitive program, by loading it up with talent; but smarter showmanship is to keep good shows rolling at reasonable overheads.

Broadway stage production has priced itself out of the career and prestige of former years because the erstwhile \$10,000-\$20,000 straight play is now a \$100,000 venture and the \$50,000-\$75,000 legit musical now costs more to mount than a good "B" Hollywood picture. And by the nature of the medium it's sudden death. Even a "C" film filler off the Hollywood production line can salvage a certain amount of playdates.

And so with TV. It's sudden death—a click, or else. And a oncer, plus a kinescope.

Top stars are worth plenty, but top showmanship is worth more. That sort of operation will make possible the continuance of the medium for the general welfare of all concerned. *Abel.*

RWG Prods Authors League On Talks For Webs-Scripters TV Pact

Radio Writers Guild councils have passed resolutions urging the parent organization, Authors League of America, and the other ALA guilds to give the networks assurances that they will abide by agreements reached in negotiations with the video chains for a contract covering scripters.

RWG asked for the ALA to take the action so that talks with the webs can be resumed. The bargaining, which had been conducted by the ALA's National Television Committee, has been temporarily suspended by the chains until the jurisdictional question is settled. The networks indicated, however, they would resume talks if the other guilds offered the same assurances that RWG has made.

The radio writers had previously told the network reps that RWG would abide by whatever terms come out of the NTC-web bargaining and that it would not file unfair labor charges because the NTC talks were on. An RWG officer said that his group wanted television scripters covered by a pact as soon as possible, regardless of the (Continued on page 40)

ABC-CBS-NBC's Morning Joust

A three-way (ABC, CBS, NBC) rivalry in the cross-the-board morning radio programming sweepstakes shapes up for this fall. Arthur Godfrey, "Break the Bank" and Phil Baker's "804 Question" will be slugging it out for audience laurels, if present plans materialize.

Not to be outdone by ABC's acquisition of its "Break the Bank," NBC is mulling revamping the Baker quizzer, taking it out of its present Sunday night at 10 berth and installing it in the 11 to 11:30 a.m. time as a five-times-a-week attraction, thus competing directly with the last half-hour portion of CBS' Godfrey. ABC, in turn, will slot the Bristol-Myers-sponsored "Break the Bank" in the 11 to 11:30 a.m. niche.

CROSS-COUNTRY GABBER ROUNDUP

By GEORGE ROSEN

A whole new school of radio-television network personalities is emerging, and they're all coming off the disk jockey belt line.

For the past few weeks the major networks have been cornering the market, grabbing off ex-deejays from various cities around the country and building them into potential major attractions. A round half-dozen hit the coast-to-coast kilocycles this summer, with the majority of them clicking to a degree where the webs are now building them for a fall-winter spread in choice time segments.

Possibly inspired by the fabulous success of Arthur Godfrey—who used to spin 'em at WTOP, Washington, and later for WCB, N. Y.—the networks are currently involved in an unprecedented competitive battle for a buildup of the former spin-and-gab fraternity boys.

Rayburn and Finch, who still do their early morning show on WNEW, N. Y., and who have been flying the CBS network colors this summer, are now due for a big promotional push by the network prior to being shifted to a new time slot for the fall-winter season. (Columbia, apparently, has had the most success to date in parlaying the ex-jocks into the big time, as witness Steve Allen, who was brought on from the Coast, and Robert Q. Lewis, who originally came out of the WNEW and WHN (now WMGM) wax works in New York.)

CBS, too, recently brought ex-disk jockey Mike Wallace east from Chicago for both radio and TV shows. Wallace preems this week, also, with a CBS color series. Dave Garroway, now one of NBC's major video personalities, was a Chi platter-chatter guy a couple of years back.

A few weeks ago NBC brought Bob Elliott and Roy Goulding to N. Y. from Boston, where they had been disk jockeying for the Hub's WHDH indie. Their summertime network ride has convinced NBC program veepee Charles (Bud) Barry that they're ripe for a bigtime buildup and they get a continuing ride on the network. Recently NBC also spread out its video carpet for Ernie Kovacs, a Philadelphia wax wag.

Last week ABC-TV joined the competitive race and launched Paul Dixon on a network career. Dixon for the past several seasons has been breaking the Hooper daytime thermometers in Cincinnati, via Mort Watters' WCPO-TV. ABC is now giving him all the nighttime trimmings.

Grove Lab 'Millionaire' Buy Pushes CBS-TV To Near-SRO Nighttime

With Grove Laboratories' packing this week of CBS' "Live Like a Millionaire" Friday night 10 to 10:30 stanza, which it will share on an alternate-week basis with General Mills, the web is inching closer toward an SRO nighttime status on TV.

Open, of course, is the Tuesday night 8 to 9 "opposite Berle" segment, which no one has been able to lick as yet. (CBS has decided to slot Fran Sinatra in the time.) Vacant, too, is the Tuesday night 10 to 10:30 period (used locally by WCB-TV for "Battle of the Boroughs"), and the 15-minute Saturday night segment (10:15 to 10:30) of "Songs for Sale."

Sale of Sunday 6 to 6:30 poses a station clearance snag.

11 to Midnight Just Ain't Comm'l, TV Webs Decide; Stations Happy, Too

TV's Top 10

NBC and CBS broke even on the top 10 network television shows for August, according to the latest Trendex survey. Two webs each placed five programs on the list in the 20-city check. Following is the top 10 lineup:

Toast of Town (CBS)	39.2
Talent Scouts (CBS)	31.1
Danger (CBS)	25.8
Maugham Theatre (NBC)	25.2
What's My Line (CBS)	24.8
Philco Playhouse (NBC)	24.7
Fireside Theatre (NBC)	23.3
Ford Festival (NBC)	22.4
Racket Squad (CBS)	22.3
Kraft Theatre (NBC)	22.1

Although there were high hopes a year ago that 11 to midnight would be hot commercial network time in the wake of Anchor-Hocking's sponsorship of "Broadway Open House" (a late night feat which radio had never been able to maneuver), there's been a reversal of thinking, with result that NBC is returning the hour period to its stations. The outlets, for that matter, prefer it that way, for most of them are having little difficulty in disposing of the time to local bankrollers, and the coin intake on a local level is considerably greater.

Anchor-Hocking has called it quits on "Open House," after futile attempts to match the popularity of the Jerry Lester show, and NBC has abandoned any attempts at programming the time.

Dave Garroway, currently without a sponsor, was being considered for the cross-the-board slot, feeling being that the relaxed pace of the show would be a natural for the late night period, but in view of the station acceptance snag the idea was dropped.

("Broadway Open House" could do no better than an 18-station hookup as of the time it was decided to drop it.)

'Hit Parade' Shift Out of Sat. Spot Cues End of Era

One of radio's traditional "habits"—the Saturday at 9 showcasing of the Lucky Strike-sponsored "Hit Parade"—passes into limbo next month, in the wake of TV's forward march, with the program vacating its Saturday berth and moving into a Thursday night time slot with a revision in the format.

BBD&O, agency on the account, has pacted Guy Lombardo to take over the show, replacing Raymond Scott's orch. Program stays put on NBC in view of the cliche company's contractual commitment with the web, which runs until November. However, a general scramble is anticipated among the various networks to grab off the show once the contract expires.

With the TV version of "Hit Parade" now firmly entrenched in the 10:30 Saturday night time on NBC, Lucky Strike came to the decision that there was too much weekend concentration on its programming, particularly with two "Hit Parades" on the same night, hence the decision to relinquish its long-standing Saturday at 9 franchise.

Lucky Strike "weekenders" also include Jack Benny on CBS radio and "This Is Show Business" on CBS-TV.

NBC'S BERCH STRIP SHIFTING TO ABC

ABC radio web has grabbed off Prudential life insurance's Jack Berch strip from NBC. It will go into the 12 noon-12:15 p. m. slot on ABC, starting Sept. 24, bowing off NBC on Sept. 21.

Prudential, which followed "Break the Bank" on NBC at 11:30 a. m., moved Berch over to ABC two weeks after Bristol-Myers shifted "Bank" from NBC. Agency is Calkins & Holden, Carlock, McClinton & Smith.

ABC Snares H'wood Candy 'Junior Circus' From NBC

Chicago, Aug. 14.

ABC-TV continues to snipe at NBC-TV bankrollers, this time bagging the Hollywood Candy biz. Confectioner's "Hollywood Junior Circus" shifts from NBC to ABC Sept. 8.

Chi-originating moppet show goes into the 9:30 to 11 a.m. (CST) period Saturdays on an alternate week basis with plans to expand the program to every week at a later date.

"Junior Circus" is a W. Biggie Levin package with Ruthrauff & Ryan handling for Hollywood.

Ponder Fall Status Of Emerson Show

Status of the Faye Emerson CBS-TV Saturday night show in the bigleague fall programming sweepstakes appears to be up in the air at the moment, with the Blow agency, which handles the Pepsi Cola account, reportedly unhappy over the program's audience pull.

While program is generally credited with having some hefty production values and in the main won critical kudos, apparently it isn't selling the Pepsi product. With option time coming up, agency and client, it's reported, have asked Miss Emerson to change her format, but she wants to stick with the present setup.

Major concern at the Blow agency is what will happen to the show when the Sid Caesar-Imogene Coca display returns to its Saturday at 9 berth in the opposition time slot.

With Miss Emerson taking a two-week vacation, Pepsi tried to get the Sam Levenson show to fill in, but the latter, too, is vacationing.

CBS Eyes Half Dozen Summer Subs For Its 1951-52 AM Schedules

CBS expects to salvage possibly half a dozen of its summer radio stanzas for the fall sweepstakes, although decisions on some specific shows won't be reached for another week or so. Definitely set to ride through the fall-winter schedule, however, is the "Robert Q. Lewis Wax Works," which has been doing filler duty in the cross-the-board early-evening time vacated by Procter & Gamble for the summer.

"Wax Works" will be moved into the 10:30 to 11 p.m. stretch on Mondays, Tuesdays, Thursdays and Fridays, starting Aug. 27, and will be offered for sale in either 15-minute or half-hour segments. (Wednesday is reserved for the Fabst fight pickups.)

Also inked on a permanent status are the Rayburn & Finch duo, who will get a big promotion buildup by the web (see separate story).

Webster Urges Community Councils To Combat Shows Harmful to Kids

Miami, Aug. 14.

Affirmative action through formation of Community Councils to cooperate with radio and TV stations in protecting children against harmful programs was urged here today by FCC Commissioner Edward M. Webster.

Speaking before the Lions Club, Webster said that some progress has been made by sponsors in keeping from children, through change in hours, programs "which would curdle the blood of adults." But much more could be accomplished in this direction, he said. "You should make certain," said Webster, "that the impressionable minds of the youth of your community are not beset by television pictures and stories relating to crime and horror."

"The newspapers are filled with stories of crimes committed by children who perform lawless acts seen and heard on TV and radio. You owe it to yourselves not to permit television to adopt the harmful practices of aural broadcasting."

Webster said that community organizations have both the "right and duty" to confer with broadcasters responsible for programs of "questionable taste and content." Pointing out that the public is the owner of the airwaves, he said "the programming must be in your interest."

In addition to guarding against bad programs, Webster suggested that polls be conducted by the local citizenry to ascertain what programs are in the interest of the community. Occasionally, he suggested, it might be well for community organizations to arrange to sponsor civic programs.

CBS Still Fiddling On Symp Decision

Decision as to whether the New York Philharmonic Symphony Sunday afternoon broadcasts will be axed this fall or return for the traditional 3 p.m. live pickup from Carnegie Hall, N. Y., remains up in the air. One thing appears certain—that last season's practice of taping the Carnegie concerts for a week-later playback in the 1:30 p.m. Sunday period, will be abolished, with local 802, American Federation of Musicians, remaining adamant on that point.

CBS is not so much concerned over the coin investiture entailed by sustaining the live pickup, but rather reserving the mid-afternoon 3 to 4:30 Sabbath slot for what it considers more sponsor-inviting entries. On the other hand, CBS fears that a "total blackout" after many years of identification with the Philharmonic, will invite a wholesale gangup of sentiment against the web, particularly from the "culture belt" dialers.

FRIGIDAIRE TALENT SHOW NOW COLD

With CBS-TV still unable to clear enough stations for its Sunday night 6 to 6:30 period, Frigidaire has cancelled plans to air a new program in that slot this season. Until it can line up a sufficient number of affiliates to make the time attractive to sponsors, CBS plans to use the period as a showcase segment, either to spotlight new programs or new talent.

Frigidaire, through Foote, Cone & Belding, had planned to stage a "talent scouts" show, in which the guests would be recruited from colleges and universities throughout the country.

Hallmark to Bankroll Sarah Churchill Tver

Sarah Churchill, actress-daughter of Winston Churchill, will have her own video show this year on CBS. Web this week inked Hallmark to bankroll a 15-minute weekly series starring Miss Churchill, which is to be aired Sundays at 5:45 p. m., starting Oct. 7.

She's expected to do an informal, interview-type show, with the emphasis on show business. Agency is Foote, Cone & Belding.

Tarzan Absorbs WTOM

Indianapolis, Aug. 14.

WTOM, 250-watt at Bloomington, Ind., went off the air permanently last week after purchase of its facilities by Sarkes Tarzian, Inc., which operates WTTS, 5,000-watt station there.

Tarzian, who also operates television station WTTV and manufactures parts for TV sets, absorbed another Bloomington station, 1,000-watt WSUA, last year.

\$2,525,000 Price Tag on WOW Sale

Des Moines, Aug. 14.

E. T. Meredith, vice president and general manager of Meredith Publishing Co., has announced that the Meredith Engineering Co. has contracted to buy station WOW and WOW-TV. Meredith, as president of the engineering company, a subsidiary of the publishing firm, said the purchase price was \$2,525,000 and is subject to approval of the FCC.

Francis P. Matthews, until recently secretary of the Navy and now ambassador to Ireland, is one of the principal stockholders in WOW and represented the station's stockholders in negotiating the sale.

Meredith Publishing Co. of Des Moines has been interested in development of television for some time. The firm built TV station WHEN, Syracuse, N. Y., about three years ago and now has applications for TV licenses pending in two other cities.

WOW stockholders in addition to Matthews are Guy Myers, the estate of the late John J. Gillen, Jr., Cecelia Broderick, M. M. Meyers, J. J. Isaacson and Robert P. Samardick.

George Allen Signed For CBS Video Series; 'Man of Week' Format

CBS video this week pacted with George Allen, ex-White House aide and a board member of a number of top industrial firms, to co-produce and appear in a new half-hour weekly show titled "Man of the Week." Program is slated to preem Aug. 26 in the 5:30 to 6 p.m. period, but will be moved into a different Sunday slot in October when the new Sarah Churchill program starts.

Allen and CBS each week will select a person from any phase of life who merits the "Man of the Week" title. Allen and three other top personalities, whom he will personally select weekly from among his wide list of friends and acquaintances, will then interview the person in a panel-type format. Man selected can be a Government bigwig, a business man, sports personality, etc., but the emphasis will be on the serious side.

DuMont web this week revealed plans for a new show titled "Kids and Company," in which a "kid of the week" will be spotlighted. Guest can be any moppet from four to 15 who has achieved national recognition through some heroic or other type of endeavor. With Johnny Olsen as emcee, the program is to be aired Saturdays from 11 to 11:30 a.m. starting Sept. 1. Red Goose shoes will sponsor.

Murine's News Strip

Murine is buying a five-minute weekly newscast with Cedric Foster on Mutual, Sundays at 6:55 p.m., starting Sept. 9. Biz was placed through BBD&O's Chi office.

Web has been garnering plenty of five-minute news bankrollers, with Frank Singler doing six a day for B. T. Babbitt, Les Higby doing a strip for Lucky Strike and Bill Henry doing a strip for Johns-Manville.



HERB SHELDON

"The Herb Sheldon Show" Monday thru Friday 12:30-1 p.m. on WJZ.

"Video Venus" Saturday night 11-12 p.m. WJZ-TV.

And every morning on WJZ 6:30 to 8:15 a.m.

Personal Management
TED LLOYD, INC.

Sullivan's 'Toast' To Get CBS-TV Color Repeat As Web Preps Fall Sked

With plans for its nine-week series of football colorcasts set for the fall, CBS-TV is pushing ahead to its projected schedule of 20 hours per week of color video within the next few months. Despite the absence of any sponsors yet for its color programming, the web is lining up a string of new programs, which will fill the open times in its black-and-white schedule.

Topping the lineup is a projected "color repeat" of Ed Sullivan's "Toast of the Town." Show, running an hour on black-and-white, is to be condensed to half-an-hour for color and may go Sunday nights at 11:15. If so, the cast will remain in the theatre after the show usually winds at 9 p.m. in order to do the colorcast. Also on the agenda is a full hour show Sundays at 3 p.m., which will rotate a feature film one week, then a live dramatic show, then another feature film and then a full-scale ballet.

Among other programs on the planning board are a travel series, a man-in-the-street interview and a Sunday morning visit to a museum or zoo in and around the metropolitan N. Y. area. Web is also working on a daily half-hour variety program, which may fill the 4:30 to 5 p.m. strip.

CBS SPONSORS DROP 'CHAMELEON,' REGAN

CBS, despite all the excitement about a revival of interest in radio among advertisers, lost two sponsors this week. Pepsi-Cola will check off the Phil Regan show, aired Sundays from 5:30 to 5:55 p.m., after the Aug. 26 broadcast, while Sterling Drugs is dropping "Mr. Chameleon," currently aired Wednesdays from 8 to 8:30 p.m.

Pepsi supposedly bought the Regan show only for its summer season. CBS will not keep the program on a sustaining basis. It has decided, however, to continue airing "Chameleon" in the hopes of picking up another sponsor. Sterling is now on its summer hiatus and has decided not to renew its option.

ABC Sells 'Girl Marries' Soaper to Gen. Foods

General Foods is buying "When a Girl Marries" on ABC, starting Oct. 1. Show, now heard at 11:30 a.m., moves to 11:15 a.m. when "Break the Bank" takes over the 11:30-12 noon period for Bristol-Myers.

GF had backed "Girl" on NBC until last June, when the bankroller cancelled out the show. ABC started beaming the soaper last month as part of its new daytime serial policy. It will be used to plug Instant Maxwell House coffee. Agency is Benton & Bowles.

Food sponsor recently expanded its layout on Don McNeill's "Breakfast Club" from three to five quarter hours a week.

With the acquisition of the morning business, ABC will have to drop some of the soapers it launched.

TVing of Public Hearings Seen Heading for Showdown in Courts

Washington, Aug. 14.

Senate action last week in certifying contempt citations against two witnesses who refused to testify before the Crime Committee last March is expected to result in a court test to determine whether Constitutional rights are violated when TV, radio or newsreels are used in public proceedings.

Although the Senate agreed that the TV issue was used as a "smoke-screen" for refusal to testify, Sen. Estes Kefauver (D-Tenn.), former chairman of the Committee, said he was hopeful "that in this case or in some other case the court will determine whether television can be used in public hearings and will decide under what circumstances television can be used."

WGN Into NARTB Fold After 10 Yrs.

Chicago, Aug. 14.

WGN, Inc., parent company of WGN (AM), WGNB (FM) and WGN-TV, has rejoined the National Assn. of Radio-Television Broadcasters. Broadcasting adjunct of the Chicago Tribune dropped its membership in the old NAB in 1941 when the industry was embroiled in the music licensing tiff with the American Society of Authors, Composers and Publishers.

William Rym's Broadcast Advertising Bureau, NARTB's promotion arm, was given most of the credit for bringing the WGN operation back in the fold. In announcing the reaffiliation, WGN general manager Frank P. Schreiber said: "The industry needs our support now, especially in the outstanding and important job being done by BAB."

'Telephone Hour' Bows New Microwave Relay But For 'Sound Only' Test

Hollywood, Aug. 14.

New microwave relay, which will unite the nation from coast to coast for television starting Sept. 30, is to be used commercially for the first time Monday (20), when NBC radio's "Telephone Hour" spans the country on the audio circuit only.

Half-hour musical show, guest-starring Nelson Eddy, will originate from N.Y., with a cut-in from announcer Tom Shirley on the Coits Tower in San Francisco. The 107 relay points between Omaha and the western terminus of the coaxial cable and Oakland have been tested for sound for the last two weeks, but "Telephone" will mark the inaugural transcontinental broadcasting on the relay.

NBC MAY NIX DAGMAR OPTION IN 'OPEN' EXIT

Now that Anchor-Hocking has cancelled out of the "Broadway Open House" late night show on NBC-TV, the network is wrestling with the problem of what to do about Dagmar's contract.

This week is option time on renewal of her contract, and there is likelihood that NBC will permit the option to lapse. Dagmar has been under contract to the web at \$1,250 a week.

Meanwhile, ABC is prepping to tee off Dagmar's own half-hour show, which she sold to the network as a package for \$6,000 a week.

'Duffy' Recast Cued To TV Emergence

Ed Gardner, with an eye to eventually putting his "Duffy's Tavern" show on television as well as radio, is recasting virtually the entire program during his current stay in N. Y. Comedian is seeking actors who look the parts of the radio voices, even though the actual transition to video may be several years in the future.

"Duffy's," which will originate again this season from Puerto Rico, is to air Saturday nights on NBC starting Oct. 6, in the 8:30 to 9 period. NBC is pitching the program as part of its "Operation Tandem" sales plan.

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Kefauver explained that in voting to cite the witnesses (Morris Kleinman and Louis Rothkopf) for contempt, the question was not whether they refused to testify before TV because the Committee ordered the televising stopped when the objection was raised. "The question," he said, "is whether they refused to testify with radio microphones and newsreel cameras in use."

Status of TV as an instrument for covering Congressional proceedings was the occasion for lengthy debate preceding the Senate vote Friday (10) on the contempt cases. Sen. Alexander Wiley (R-Wis.), a member of the Crime Committee, could see little difference between use of TV, radio or press reporting. "Why should there be a discrimination against radio or television?" he asked.

Sen. Kefauver agreed that it would be hard to keep out radio or TV and still allow press coverage of hearings.

Sen. Lester Hunt (D-Wyo.) didn't see how "you can cut out TV without cutting out newsreels."

But Sen. Herman Walker (R-Ia.) pointed out that rights of the press are written into the Constitution, while those of radio or TV are not. He feared that the Senate action might open the way to radio, TV or newsreel coverage of court proceedings of "confidential divorce cases, gruesome murder cases or bad sex trials."

Impact of TV on the crime hearings was attested to by Sen. Wiley, who described the medium as "the greatest single educational arm available to the Committee for stirring the public conscience." He said that thousands of letters which poured into the Committee's office resulted from TV.

Wiley added that he was satisfied that TV will play "a vital role" in many future committee hearings "but with appropriate safeguards." "I trust, of course," he said, "that before any session is ever televised, the committee will in executive session go very carefully over the subjects to be covered and the witnesses to be examined. In that way nothing would be presented... which would be libelous, defamatory, pornographic or which would otherwise violate the standards of propriety."

WOV'S RAY ROBINSON PITCH FOR NEGROES

WOV, N. Y. multi-lingual outlet, is expanding its concentration to the Negro market. Starting Friday (17) through Sept. 12 the indie will beam a series of interviews with Sugar Ray Robinson, visitors, sports writers, etc., recorded at the boxer's training camp at Pompton Lakes.

Sponsored by Schaefer beer, exclusive series will be heard from 12:15-12:30 p.m. on the Ralph Cooper show.

WOV program chief Arnold Hartley is also going after some new Negro talent. Recently WOV installed Phil Gordon, formerly with WWRL, on its "1280 Club." Gordon has been replaced on WWRL by Tommy Smalls, former editor of the Savannah Herald and disk jock on three Savannah stations.

Fifth Army Account Shifts

Chicago, Aug. 14.

Fifth Army recruiting account moves this week from the Schoe'tfeld, Huber & Green Agency to the Fuller, Smith & Ross shop here. Guy Mercer will handle the account for FS&R which is mapping a new radio-TV campaign.

'COAST REPEATS' A TV POSER

Coaxial Fee Patterns

Television networks leasing the N. Y. to L. A. networking facilities from American Telephone & Telegraph will pay a base rate approximating \$2,500 per hour, according to information sent by A.T.&T. to the webs last week. With only one channel to be available in either direction from the Sept. 30 starting date, the facilities will naturally have to be allocated among the four networks. On that basis, the A.T.&T. is offering the webs the chance of buying in on three separate deals.

1. They can contract for 30 hours per month (an hour per day), for which they would be charged a flat fee of \$30,000. That would include \$15,000 for video costs, \$12,000 for audio charges and \$3,000 for the necessary loop connections in each city.

2. If the webs don't care to commit themselves for the complete 30 hours per month allocation, they can buy the video channel alone for \$15,000 and then use telephone lines for their audio, for which they would be charged \$300 per hour.

3. If a network decides to use the N. Y. to L. A. link only occasionally, it can lease it whenever available at a flat fee of \$2,500 per hour.

It's expected that each of the four networks will buy whichever service is most economical in line with its programming plans. NBC, for one, is expected to take the monthly deal because of the number of shows it plans to originate live on the Coast.

SEPT. LINK CUES TIME DILEMMA

Question causing no little anxiety within the trade at the moment is: Will the era of the coast-to-coast coaxial spread for "live" TV programming, which gets off the ground on Sept. 30, necessitate a return of the "Coast repeat?"

Many argue that, despite the prohibitive costs that will be entailed, it most certainly will, so long as the bulk of programming remains on a "live" basis instead of going film.

For years the "Coast repeat" was the bane of the radio industry. Sponsors with a stake in the competitive rating sweepstakes had no alternative but to fall in line and unburden their pursestrings for the reprise performance to Coast audiences because of that three-hour differential which otherwise found top nighttime attractions in the east "playing" to empty homes on the Coast. The talent invariably did a collective burn, since it necessitated a three-hour stage wait before going into their act again.

It wasn't until the past couple of years that the networks finally relented and lifted its long-standing ban which permitted taping of the show for the Coast playback.

With such TV shows as NBC's "Colgate Comedy Hour," its "All-Star Revue," CBS's "Toast of the Town," etc., set for the N. Y.-to-L. A. circuit, the problem becomes more acute and considerably more expensive. All the above-mentioned get an 8 p. m. showcasing in the eastern time zone. But on the Coast they'll be playing to 5 o'clock audiences—and past history has convinced sponsors and performers alike that, so far as ratings are concerned, that's throwing a show away. (Walter Winchell was one of the first to realize the full impact of a Coast repeat, and even innovated the two-way Coast spread, allowing his Sunday at 9 (Eastern Time) broadcast to ride on the Coast at 6, in addition to reprising the broadcast for a 9 at night (Pacific Time) audience.)

Colgate and other clients of big-league nighttime programming, it's reasoned, aren't shelling out \$50,000 and more weekly on talent without playing for maximum rating returns. But unless they shoot for 8 p. m. audiences on the Coast they'll be missing out on a sizable segment of their potential rating.

While it's argued that, just as radio shows use taped versions for Coast repeats, so, too, can the video impresarios yank out kine editions for Coast consumption. But the Coast, above all places, is fed up with kine product, and, with cross-country video a reality, will settle for nothing less than live shows.

A live repeat, from a sponsor's standpoint, would run into an additional tab of thousands of dollars weekly, in view of union demands that talent be paid off for second performances.

Some see the problem as destined to become acute—unless everybody agrees to "go film," which would automatically resolve all "o'clock" issues.

Lens Murrow Narration For CBS' 'See It Now'

CBS-TV moved its projected "See It Now" show a step nearer the air this week by lensing eight minutes of film, with Edward R. Murrow as narrator, which will be the opener on the preem. Program, designed as the video counterpart of the web's "Hear It Now" radio series, will probably be grooved Sunday afternoons in the fall.

Show will carry the same general format as "Hear It," but will utilize film instead of the tape used on the AM series. In addition, it will run half-an-hour each week, instead of a full hour like the radio program. It's to be co-produced by Murrow and Fred Friendly, who package "Hear It."

108th TV Station to Preem As FCC Resolves Atlanta's Video Snarl

Atlanta, Aug. 14.

With 400 applicants champing at the bit awaiting lifting of the FCC's freeze order barring building of additional television stations, Atlanta is due to come up with the nation's 108th station early this fall. It will be the city's third station.

The way was cleared Thursday (16) when the FCC authorized Atlanta Newspapers, Inc., to sell certain physical properties owned by WSB-TV to Broadcasting, Inc., a recently formed Atlanta group, which will pay \$525,000 for the facilities.

Under the deal Broadcasting, Inc., will be assigned Channel 8, now used by WSB-TV, and will take over certain transmitting facilities, including the 685-foot tower, at 1601 West Peachtree Road, N. W., present physical location of WSB-TV.

When this occurs WSB-TV will move to Channel 2 and take over the 1,050-foot tower, built originally for WCOT-TV, and transmitting facilities at 780 Willoughby Way, N. E., early in October.

Leonard Reinsch, managing director of radio and television properties owned by ex-Gov. James M. Cox, of Ohio, including WSB-TV-AM & FM, said their local TV station would retain its call letters after abandoning Channel 8 and moving to 2. Broadcasting, Inc., has not yet selected its call letters.

Under recent FCC allocation orders, including channel shifts, the new station is scheduled to

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Norge Gets Skelton For Radio in Freak Billing Maneuver

Hollywood, Aug. 14.

In what the trade calls an unusual deal but Freeman Keyes doesn't, Red Skelton has been bought by Norge (refrigerators) for next season on radio. What makes it unusual, according to agency men, is that Keyes, prey of the Russel Seeds agency, in addition to selling Skelton, whom he controls for radio and television, also made the deal contingent on the Norge billing on the comedian being moved to his agency from J. Walter Thompson. This was done, although Keyes says it wasn't forced.

Understood Norge is paying close to \$10,000 for the package, which will be taped for 46 non-TV markets on NBC. Norge is a participant on the Kate Smith tele strip. Agency men claim it's an unorthodox procedure for Keyes to commission the package and/or talent plus the Norge billing on the time.

It has not been denied that Keyes' TV deal with Procter & Gamble for Skelton calls for some kind of a commission arrangement with Benton & Bowles, which has the Tide account. That, say the 15%ers, forces P & G to pay commissions to two ad agencies on the same product.

Hammerstein and Berlin Television 'Salutes'

Oscar Hammerstein 2d on Sept. 9 and 16, and Irving Berlin on Sept. 12 will dominate the video lanes when salutes to the songwriters and cavalcades of their music keynote these three different programs.

Ed Sullivan's "Toast of the Town" (CBS-TV) salutes the librettist on both Sundays, and the Wednesday (12) date is the Red Cross Shoes' hour-long program on NBC-TV, whereon Berlin makes his TV commercial debut. This is in consideration of a \$25,000 donation by the sponsor to his "God Bless America" Fund, for benefit of the Boy and Girl Scouts Foundation.

Total time and talent outlay on the Berlin show is expected to run about \$75,000, including the 25G contribution. Dinah Shore is in the guest lineup at a \$5,000 fee, while Tony Martin is to receive \$4,000 and Margaret Truman gets \$2,500. The Bill and Cora Baird puppets and the Bill Callahan-Kathryn Lee terp team will also appear. Leo Morgan is to produce, with Robert Sidney as stager and choreographer.

Berlin will sing his "Oh, How I Hate to Get Up in the Morning," and Miss Truman will sing "God Bless America."

The trade is watching Sullivan's

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Auditorium Mgrs. Cite TV Inroads

Minneapolis, Aug. 14.

Back from the conventions of the International Auditorium Managers Assn. and the International Arena Managers Assn. in Montreal and Atlantic City, following the appointment of a joint committee to study the problem of TV's effect on auditoriums' operations from all angles, Ed Furni, manager of the St. Paul Auditorium, cited an example of the boxoffice injury TV is doing.

When it was announced the Charles-Louis fight would be televised, Furni said, the St. Paul Auditorium suffered more than 500 reservation cancellations for its Pop concert scheduled for that Friday night and the gross fell off accordingly.

"Auditorium managers are trying hard to save their bacon," Furni said. "They believe that inasmuch as most entertainment, especially sports entertainment, originates in auditoriums, they deserve some consideration. The problem is a vital one to municipalities which own their auditoriums, and also to the stockholders of privately owned arenas."

Furni believes that it behooves the auditoriums to "get in" on big screen theatre TV to bid for programs, as some of the film houses are now doing. Huge four-sided screens could be installed in the arena and suspended from the ceiling and dropped for TV reception a the time a major program is booked, he points out.

'BIGELOW THEATRE' IN SHIFT TO DUMONT

"Bigelow Theatre," series of half-hour films produced especially for television, is to be aired on the DuMont web this fall. Carpet outfit, through the Young & Rubicam agency, signed this week to air the show in the Thursday night at 10 period, starting Sept. 6.

Most of the films are to be new, although it's expected that some second run product will be shown later in the series. Show was carried by CBS-TV last season but was dropped from that web through CBS' inability to clear sufficient stations.

Control Over Film Comm'ls Seen Key in TVA, Screen Guilds Accord

Battle between Television Authority and the screen guilds over video jurisdiction appears on the road to an amicable settlement. VARIETY learned this week that committees of TVA and Screen Actors Guild and Screen Extras Guild will meet together to work out some of their major differences.

One of the key questions to be decided is control over film commercials. It's likely the accord will give jurisdiction on the filmed spots to SAG-SEG when they're made by film studios and to TVA when they are lensed by networks. Committees from both sides will try to work out uniform pay scales and working conditions.

Last week the Associated Actors & Artists of America, in a special board meeting, took initial steps to end the conflict between the two warring sides. Basic formula would give TVA control of the nets, with SAG-SEG having hegemony over the pic studios.

Springboard for the peace moves is the case involving jurisdiction over vidpix made by the network, such as the "Amos 'n' Andy" series lensed by CBS-TV. Screen guilds said that if the National Labor Relations Board rules that talent in the web vidpix is in the same unit with webs' live talent, they will withdraw from the ballot. For its

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NBC Reactivating Vidpic Syndication

Hollywood, Aug. 14.

After a long period of inactivity, NBC is putting its TV-on-film syndication plan back in operation. Several programs owned by the network will be put before the cameras and pilots made for sale to NBC affiliates and in the open market.

Among the first to be filmed will be the two Don Sharpe packages, "Dangerous Assignment," starring Brian Donlevy, and "Texas Rangers," starring Joel McCrea. Preference will be given programs with dramatic, adventure or mystery formats.

HERB SHRINER LIKELY FOR 'GOLDBERGS' SLOT

Although General Foods has yet to make a decision on who will go into the Monday night 9:30 to 10 period on CBS-TV, occupied last season by the GF dropped "The Goldbergs," indications are that the nod will go to Herb Shriner.

Shriner is currently doing GF duty as the summer fill-in for Arthur Godfrey's "Talent Scouts."

Meanwhile, with Gertrude Berg, star-creator of "Goldbergs," practically "frozen out" of CBS-TV choice time availabilities, NBC is still hopeful of luring her over.

Roper Polls Via TV

Research analyst Elmo Roper will soon start taking his polls on television, under plans being set up by CBS-TV. Web has pacted Roper to appear in a weekly half-hour show, which will probably be aired Sunday afternoons starting in the fall.

Program format is still in the earliest talking stage but the web hopes to devise a suitable show for Roper to conduct his interviews on TV, as well explain some of his findings on important topics of the day to home viewers.

A&P Food Chain Embraces WNBC's Chain Lightning

A&P food chain, which hitherto has nixed bids for merchandising tieups with radio stations, has been linked for participation in WNBC's (N. Y.) "Chain Lightning" plan. Addition of A&P's 741 stores in the Metropolitan area, brings the total of stores in "Lightning" to over 1,500.

Until several years ago A&P used to sell promotions in its chain to grocery products for an average of \$10 weekly per store, but it dropped this policy, even though some food distributors had offered the chain as much as \$25 a store for promotions. A&P's new decision to participate in WNBC's "Chain" plan indicates its realization that the meshing of advertising on the air with promotion in the stores is beneficial all around to advertiser, broadcaster and the chain.

Stores WNBC has linked to promote bankrollers on its "Lightning" plan have about 40% of the total retail grocery biz in the Greater N. Y. area. Currently WNBC has two sponsors on the plan, Piel's beer and Coca-Cola.

Under the plan, WNBC gives cuff plugs to the participating stores, in return for which the stores promote WNBC talent and shows and also give preferential display and point-of-sale promotion to products designated by WNBC.

Title "Chain Lightning," devised by WNBC general manager Ted Cott, has been registered for the web by NBC veepee Charles R. Denny.

'Ice Follies' 1-Shot Bally

Shipstad & Johnson have bought a one-shot on Mutual for the opening of their "Ice Follies of 1952." Show will be aired from Pan-Pacific Auditorium, Los Angeles, Sept. 6 at 9:30-10 p. m. (PST).

Agency is Walter McCreery.

No Big Budget Shows For DuMont; Evolving Own Low-Cost Pattern

DuMont will continue pitching next season to big-time advertisers who might not be able to afford the \$50,000-\$70,000 programs upcoming on some of the other TV networks. Web is currently lining up a string of what it claims will be strong but reasonably-priced shows, including a new hour-long dramatic series, and believes it will thus be in a position to accommodate the so-called "fringe" advertisers who might otherwise be priced out of TV.

Besides being convinced that it can offer advertisers a far lower cost-per-thousand with lower-budgeted shows, according to network chief Chris J. Witting, DuMont also realizes that it has neither the requisite studio space nor station availabilities to embark on any super-charged programming at this time. Web, as a result, is grooving both completion of its new studios in N. Y. and its ambitious program plans for a simultaneous launching for the fall of 1952. At that time it's expected that the FCC freeze on new stations will be lifted and that DuMont will be able to pick up its much-needed affiliates.

Witting emphasized that it would be of little use to go in for more ambitious programming at this time because of the station clearance problem. Even some of the tried-and-true shows, he pointed out, have been axed for this year because the networks have been unable to book them on a sufficient number of outlets to make the budget outlay pay off. By the same token, he said, DuMont now has only the Adelphi and Ambassador theatres, its studio in the Wana-maker department store and the pint-sized studio in the homeoffice building. Web, consequently, cannot accommodate any more big shows.

Web is currently rushing to completion its new studio building on the site of the old Central Opera House on E. 66th street, N. Y. First of five large-sized studios is expected to be ready for occupancy by Oct. 1. It will be pressed into use immediately and, then, as the others are finished, they'll also be put to use. But the job won't be completed until the spring of '52, Witting said.

Meanwhile, with several high-rated shows on the air and its sponsor picture brightening, DuMont will continue to emphasize moderately-budgeted programs. These will be pitched at the bank-rollers who might not be able to afford the more costly productions being lined up by the other webs. Most important, Witting stressed, it has been proved that, even though these shows may not achieve as high ratings as some of their more expensive competition, when the rating figures are matched against the cost, they deliver a far lower cost-per-thousand viewers than their more expensive competitors.

Screen Gems Unveils Disk Jockey TV Pix; Spot Station Rates Set

New device for television disk jockey shows, in which special film visualizations of standard and pop tunes are furnished to video outlets for cueing to the actual disks, was unveiled this week by Screen Gems, Inc., subsidiary of Columbia Pictures. Outfit is working out a special deal for stations to keep the films on file, same as they do with their record libraries, so that they can build their own video deejay shows.

S-G has turned out a package of 15 of the "Disk Jockey Toons" to date, for playing with standard disks bearing the top labels, such as Decca, Columbia, RCA Victor, Capitol, Mercury, etc. Dorland agency has bought them for six video stations under sponsorship. S-G plans to lease them to stations throughout the country for an initial six-week sampling period at a cost low enough for the stations to build deejay shows at no cost to sponsors. Price will range from \$187.50 in the smaller markets to \$375 in the top areas.

After the sampling period, they'll be sold to stations at a price based on a small percentage of the station's one-minute Class A spot rate per film, for unlimited use over a year's period. Thus, if the spot rate is under \$50, the station will pay \$20 per film. If (Continued on page 40)

CBS' 'Money Moppets'

New moppet program in which kids with worthwhile projects may win grants of money to further their ideas is being wrapped up for audition purposes by CBS-TV. To be titled "Money Moppets," it will go into the Saturday morning at 10:30 period starting in the early fall.

Format will have the kids outline their projects to a board, which is also to be composed of kids. Board will then decide whether the project merits a grant from the kitty, which will be subsidized by CBS or a sponsor. Show will also have an adult emcee, who has not yet been chosen.

'Our Gang's' 200G TV Pix Rights

Hollywood, Aug. 14. Television rights to 101 Hal Roach "Our Gang" pix were bought from Moe Kerman, Regal Television prexy, by a syndicate headed by film producer Jack Dietz for more than \$200,000. Deal ended a week of dickering during which indie distrib Joe Auerbach lost out after bidding about the same amount for the series.

Kerman originally planned to distribute the shorts himself but decided to sell the video rights because Regal currently is overloaded with shorts purchased from Roach three years ago. In the group controlled by Regal are Laurel and Hardy pix, Thelma Todd briefs, Charley Chase comedies and others.

Deal with Roach provided for a 15-year lease on both theatrical and television rights. Monogram currently is handling theatrical distribution of the "Gang" pix under the title "Little Rascals."

Kerman, who came to the Coast for a rest and was forced into making a deal by an erroneous story that Roach had sold video rights, originally had planned to ask \$5,000 per film for first-run teevee screening. Understood the estimated distrib costs would have amounted to about 50% of the take. Consequently deal with Dietz group enables him to come out okay without bothering with distribution.

JOHNS-MANVILLE GOES VID VIA SUN. DRAMA

Johns-Manville is the latest to embrace video. Company has bought the Sunday afternoon 3 to 3:30 period on NBC-TV, via J. Walter Thompson, for a fall dramatic show entry. Vehicle hasn't been selected yet, but will be of a home-spun variety with an all-family appeal.

Johns-Manville heretofore has put its chips on its five-minute Bill Henry radio news strip, which for years was an 8:55-9 p.m. cross-the-board fixture on CBS, later moving over to Mutual. It's expected that the AM news show cost will be pared.

WOI-TV Shows \$9,680 Loss for 10 Months

Des Moines, Aug. 14. The Iowa State College television station, WOI-TV, at Ames, had an operating balance of \$69,533 for the 10-month period ending April 30, 1951, a state auditor's report made in Des Moines states. The report pointed out that during the period the station spent \$79,214 for additional equipment, so it actually finished with a \$9,680 deficit. According to the audit the total receipts of the station were \$142,286, of which \$117,786 was in payment from networks for telecasts and \$24,500 was in transfers from general college funds. Total operating expense of the station was given as \$72,753.

Lima, O. — Northwestern Ohio Broadcasting Corp. here, operators of WIMA, has applied for license to operate a commercial television station on Channel 65.

WCPO'S CONEY ISLAND CINCY ORIGINATIONS

Cincinnati, Aug. 14. A precedent in showcasing of radio and video program originations was set by WCPO stations Thursday (8) at Coney Island. From 6 a.m. until 8:30 p.m. nine-and-one-half hours of live TV shows were done back to back and four new shows were integrated into the regular weekday schedule to replace films.

TV shows were presented on a 20 by 60-foot stage in Moonlit Gardens, huge ballroom of Cincy's ace amusement park. AM-FM operations originated in a special studio.

An estimated 12,000 persons took in the behind-the-scenes peeping and created jam-up audiences for most of the shows. Merchandise items donated by 35 sponsors were distributed as prizes.

Less than a month ago Paul Dixon presented two of his TV shows at Coney and drew a reported 14,000 persons.

Mort Watters, general manager of the stations and a veepee of Scripps-Howard Radio, Inc., said success of the idea warranted yearly repetition.

New Tint System Gandered by FCC

Washington, Aug. 14. Demonstrations of a new color television system developed by the National Television System Committee were observed last week by a group of FCC observers. Reports of their observations gave the impression the new system is far from being ready for official consideration, although progress is being made. NTSC is an industry advisory group.

Except for demonstrations given by RCA at Princeton, N. J., receivers used in the tests employed the old dichroic mirror arrangement which RCA used here when it first showed its dot sequential system to the FCC. This type of set, which does not provide a direct view screen, was abandoned by RCA with the development of its tri-color tube.

How the new NTSC system operates—whether simultaneous or sequential—was difficult to determine from reports. Some observers used term "constant luminance." Others referred to "white brightness."

The FCC group was comprised of Curtis B. Plummer, chief of the Broadcast Bureau; Edward W. Allen, Chief Engineer; Edward W. Chapin, chief of the Laboratory division; and William C. Boese, acting chief of the Technical Research Division. They visited General Electric operations at Syracuse, N. Y.; Philco at Morrisville, Pa.; Hazeltine laboratories in Little Neck, N. Y.; and RCA at Princeton, N. J.

ABC-TV NAMES BARKER TO SUCCEED WINCKLER

Hollywood, Aug. 14. ABC's tele head, Donn Tatum, reached over to KTSL, where he was a veepee, and brought into his network Cecil Barker, who'll head up the net's division TV program and production combined operation. He succeeds Carlton Winckler, who joined CBS-TV in an executive production post back east.

Before joining KTSL, Barker was a production associate of David Selznick in pictures.

General Cigar Buys Post-Pabst Sport Show

Close on the heels of its announcement that the Pabst Wednesday night fight series will start Aug. 22 with two top-name bouts, CBS-TV inked General Cigar Corp. to bankroll "Sports Spot," the 15-minute interview show which follows the fights. Program takes the air as soon as the main event is over each week (usually about 10:45 p.m.) and stays on until 11 p.m.

Jim McKay, who replaced Lester Bromberg as emcee of the show this summer, will continue in that spot. CBS aired the show for the complete season last year under the title of "Fight Follow-Up."

From the Production Centres

IN NEW YORK CITY . . .

Producer-director Mitchell Grayson weds Joan Smith, actress, on Aug. 28. . . Richard Kroll, of March of Time TV show, married to Mary Stuart on Aug. 1. . . Howard Connell, Blow agency's creative director for Philip Morris account, returns from Europe today (Wed.). . . Mutual's "Rod and Gun Club" starts its second year tomorrow (Thurs.). . . Actress Shirley Blane in Atlantic City strawhat version of "Streeter Named Desire" this week. . . Harry Novik, WLJB prexy, off on three-week Caribbean cruise. . . Barry Gray guests on Vic Marsilio's WNJR show tonight (Wed.), returning the latter's visit to his WMCA airtel. . . Roger deKoven new to "Strange Romance of Evelyn Winters". . . John McQuade added to "Our Gal Sunday". . . James Monks and Arnold Robertson are "Front Page Farrell" additions. . . Alfred Shirley, Ethel Wilson, Ann Loring, Richard Janaver and Mandel Kramer are "Lorenzo Jones" additions. . . Treva Frazee in "Born Yesterday" at Atlantic City's "Theatre-in-the-Round" next week (20-27).

Whatever happened to NBC's "Operations Frontal Lobes"? . . . Rena Hamelfarb, formerly with Carl Byoir, is new magazine editor in Mutual press department. . . Sofia Bros., movers, have bought two participations weekly on WOR's Dorothy and Dick Kellmar show, via William Warren, Jackson & Delaney. . . Doug Parkhurst into CBS' "Young Dr. Malone". . . Cecil & Presbrey has appointed two timebuyers, Charlotte Corbett and Hilda DeHart, with Patricia Heyman joining as copywriter. . . Freddy Martin and Johnny Johnston are subbing for vacationing Ted Husing on WMGM this week.

Frederic W. Ziv Co. named Irving F. Teetsall as sales rep for Philly. . . MBS prexy Frank White giving a gold master record of Babe Ruth's Yankee Stadium speech of 1947 to Cooperstown Baseball Hall of Fame. . . NBC's Leslie Harris back from Coast where he coordinated the new Meredith Willson show. . . Gene Shefrin of Dave Alber's office now on the Coast for Ziv's new "Bright Star" wax series. . . Sam Gyson, former theatrical publicist and prexy of the Publicists Guild, begins a deejay stint over WPAT, from Howie's Restaurant, N. Y., Sept. 7, 11:30 p.m. to 2:30 a.m.

IN HOLLYWOOD . . .

Ace Ochs took a whirl at producing a local TV show on his midyear layoff but chucked it to prepare for Club 15, which he produces. Ochs, incidentally, was the first to go from radio to television and back again. . . It's rumored around that Pepsi Cola won't renew the Phil Reagan camp-touring show. . . David Broekman in town with his brood and making the rounds of his old haunts. . . KOWL, Santa Monica, upped its card rates from 10 to 20%. . . It's a Negro and foreign language station that keeps going on shellac. . . Margaret Truman is due soon for another guesting on Screen Directors Playhouse. . . NBC again tied up the top Coast football games sponsored by Associated Oil. . . Meredith Willson winding up his vacation and packing for start of "The Big Show" in London.

IN CHICAGO . . .

Jack Boswell, WBBM's oldest sales staffer from point of service, departed the Chi CBS station last week after three and a half years to set up his own business. . . Howard Lutgens, Chi NBC chief engineer, and Ted Schreyer, AM operations supervisor, have been inducted into the NBC-RCA 25-Year Club. . . Tom Moore, emcee on Mutual's "Ladies Fair" off to the Coast to take over web's "Queen For a Day" for a week. . . Joe Kelly, recovered from siege of illness, set to return to the radio and TV versions of the "Quiz Kids" next week on NBC. . . Chirper Louise King off on a Lake Michigan sailboat vacation. . . WBBM farm director Harry Campbell and his tape recorder making the rounds at the Illinois, Indiana and Wisconsin state fairs. . . Although dropping the Dave Garraway tele show because of NBC-TV's failure to line up an adequate number of outlets, Armour is sticking with the daily NBC Garraway AM show for another season. . . Mutual, via WGN, will air the annual Chicagoland Music Festival Saturday night (25) with Yma Sumac as featured soloist. . . Hal Stark gabbing nightly "Sports Review" on WBBM. . . Fran Allison back in her "Aunt Fanny" role on ABC's "Breakfast Club" after a six-week hiatus. . . Chirper Jane Morgan subbing for Connie Russell this week on the morning "Dial Dave Garraway" strip on NBC. . . ABC Chi program topper Dick Woolens and Chi Young & Rubicam radio-TV chief Phil Bowman vacationing. . . Ditto Bob Guilbert, J. Walter Thompson radio-TV staffer. . . Former Met opera singer Brian Sullivan guested on WGN's "The Northerners" last night (Tues.). . . Chi NBC commentator Clifton Utley off to Europe for a two-week news survey. . . Former flack Charles Moses serving a year's hitch with Radio Free Europe. . . Liz Kirk has joined the WLS music library staff. . . Eddie Hubbard and frau, Jackie, launch a nightly airtel on WENR from the Shangri-La eatery next week.

IN WASHINGTON . . .

Nancy Osgood, WRC-NBC director of femme activities, nominated by McCall's yearly award to women broadcasters and execs for their contributions to public welfare. . . Mutual commentator Hazel Markel back at work after hospitalization for food poisoning. . . Dorothy Carr, director of radio and TV continuity for WMAL, and retiring prexy of the Women's Advertising Club of Washington, off to her Wenatchee, Wash., home for a month's vacation. . . Jones twins, Gene and Charles, prize winning TV lensers, en route from Alaska to the North Pole to make film for NBC-TV. . . Brad Kress and John Hufen, NBC-TV Washington news and special events staffers, off to Iran to do some lensing for the web. . . Willis Conover, disk jockey for WNBC-Mutual, inked by WBNB-NBC for a nightly interview-record video show. . . Lt. Col. Wes McPherson, Dept. of Defense combat radio correspondent in Korea for past year, back home for rest and further training before taking off for duty with Public Information Branch of Army in Germany. . . Edwin J. Charles, ex of WEAM, Washington, appointed sales account exec for WOL-Liberty.

SACKS' MIDWEST QUICKIE

RCA's Manie Sacks commutes to Chi and Springfield, Ill., today (Wed.) to huddle with Dinah Shore and Jack Benny respectively. Former opens at the Chicago Theatre tomorrow (16) and Benny is playing the State Fair in the capital city.

RCA veepee is due back in N. Y. next Monday (20).

Salt Lake City—Ray Bradford has joined the sales staff at KALL, local Mutual outlet. Bradford is a former Coast orch leader, who has been engaged in sales work here. He still leads the band at the Ft. Douglas Country Club.

Set 3-Week Subs For Patricia Bowman Show

With Patricia Bowman having left N. Y. after the preem of her new CBS-TV show Saturday (11), for her annual stint at the St. Louis Municipal Opera, Burkart Manufacturing has lined up replacements for the next three shows.

Kyle MacDonnell, Wally Cox and the John Butler Dancers appear on the World Video package Saturday (18). Jane Morgan takes over on Aug. 25 and Peggy Lee on Sept. 1. Miss Bowman returns for the Sept. 8 show.

While he personally believed the national board's decision not to cross the TVA strike picket line was "just and proper," Reel had stated in his report that he considered it "quite understandable that AFRA members on the Coast, whose participation in network live television was nominal, should take a different view of the board members' right to consider live television's fate as essential to their future wellbeing."

MEREDITH WILLSON'S MUSIC ROOM

With Jimmy Wallington, announcer
Producer: Robert Packham
30 Mins.; Wed., 10:30 p.m.
RCA VICTOR
NBC, from Hollywood
(J. Walter Thompson)

Now that he's enhanced his network personality status via a featured spot on Tallulah Bankhead's "Big Show" last season, Meredith Willson has been given his own half-hour show on the full NBC web. Basically a disk jockey program, it's also 30 minutes of straight pitching for RCA products, since Willson is apparently committed to playing only disks bearing the Victor label. Despite that apparent condition, it's a diverting show of its type and should draw its quota of listeners in its present late-evening spot.

Willson gave little evidence on the initialer (8) of the comedic talents he displays on "Big Show" but he traded on his smalltown background and furnished some amusing anecdotes about the artists on the recordings, which helped carry the show. He's naturally well-backed-grounded in all phases of music, which should be a boon. And his selection of disks was extremely well-paced, gamutting from a Sousa march to current pops.

Victor, naturally, has a long string of top artists and some of the current bestsellers, which will give Willson plenty of material. But it's still questionable whether his confinement only to that label will work out. There's also to be a guest interview each session. On the preem, he had April Stevens (who speaks, incidentally, as breathlessly as she croons) and Henry Rene, Victor music chief on the Coast, who bawled her "I'm in Love Again." It was an interesting segment.

To top off the plugs which Willson tossed in indiscriminately, Jimmy Wallington was on hand at the usual break-in points for the straight commercials. *Stat.*

OPERATION COMEBACK

With John Thornberry, narrator
Writer-producer: Dick Smith
30 Mins.; Sun., 9:30 p.m.
Sustaining
WHB, Kansas City, Mo.

Following the recent superfood in the Kansas City area, second surge of interest is in the recovery and measures bringing about "business as usual" in the stricken area. Press, radio and civic bodies, as well as business organizations on their own, are getting the job done, and no small part of the job is telling the story of rapid recovery. This half-hour entered by WHB as public service is one of several reports being made on the situation, and makes good use of radio's first-hand touch to report the developments.

Session includes reports, interviews and direct coverage (some by transcription) of firms back in business, city, state and national officials, relief agencies, etc. John Thornberry, of the station's news staff, steps into the narrator's role with his usual directness and neighborly approach, with Dick Smith, program director, prepping the show and also doing some of the mike work.

This one, among other items, included a report from the airlines operating into the city and the rapidity with which they got back to normal. Show caught was second of the series, three weeks after flood crest, and normalcy reported by airlines on this show is an indication of how quick area is coming back after the tremendous damage. Thornberry also had the latest word on railroad lines, and a long list of businesses back in the swing, with statements directly from some of executives involved.

Some material is done in documentary fashion, some with dramatic overtures, some straight out. All make for an interesting and timely piece of reporting. *Quin.*

Hammerstein

Continued from page 27

loading up of talent, as he has been doing all summer, with Mercury-Lincoln seemingly intent to cement the listening habit as against the opposition NBC "Colgate Comedy Hour." Sullivan's CBS shows will buck Eddie Cantor on the 9th and Spike Jones on Sept. 16.

Gertrude Lawrence, Yul Brynner and Dorothy Sarnoff, from Rodgers & Hammerstein's current "The King and I," are slated for the premiere Hammerstein show, along with Lena Horne (who will be doubling from the Riviera), Dolores Gray, Mimi Benzell, Lisa Kirk, Robert Merrill and Muriel Rahn. Last winter Red Cross Shoes saluted Richard Rodgers on his 25th anniversary in show biz.

FOR YOU AND YOURS

(Drug on the Market)
With Bill Quinn; Ben Grauer, narrator, others
Producer: Wade Arnold
Director: Fred Weihe
Writer: Alan Suralg
30 Mins.; Sat., 7:30 p.m.
Sustaining
NBC, from N. Y.

"For You and Yours" is a documentary series in the NBC net's overall "Living 1951" programs prepped in cooperation with the Federal Security Agency. Its objective is to keep the American public up to date on the services performed by various wings of the FSA such as social security, office of education, public health service, food and drug administration, et al.

"Drug on the Market," concerned with transmission of spurious medicinals, came through with all-around honors last Saturday (11). As a documentary, it had impact; as drama, it was crisply written, enhanced by smart dialog in the right spots; production (Wade Arnold) and direction (Fred Weihe) were first-rate; the music and bridges gave the frame fluidity; the opening mood-setting by Ben Grauer was in the groove; the entire enactment, led by Bill Quinn as an agent of the food and drug branch, was top-drawer. It rates a wide audience as a public service feature.

Story, taken from FSA files and whipped into dramatic form by scripter Alan Suralg, treated the manner in which the agent tracked down a salesman of a quack drug known as "Allergaton," peddled to physicians as a specific for rheumatic and arthritic conditions. Actually it was a toxic product that caused paralysis and other impairments. Working from a slight lead, the Seattle-based agent trailed the pharmaceutical phoney all over the State of Washington and finally pinned him down to ultimate conviction by a court. The judge's bitter denunciation of the faker climaxed the fast-moving halfhour.

In a sense, the yarn was both an indictment of and a warning to medicos regarding the purchase of unclassified drugs; that is, drugs lacking supporting literature as to their composition, method of injection, etc. However, it was the culpable doctors themselves who came forward with information that led to the salesman's undoing. *Trau.*

THE CASE OF THE CADETS

With Senators Lester C. Hunt, Willis Smith, Herman Welker; Bill Shadell, moderator
30 Mins.; Fri., 10:30 p.m.
CBS, from Washington

The hottest news subject of the day, involving 90 West Point undergrads in cribbing, got an incisive airing by CBS last Friday (10). Though starting off as a color story via taped sants on the incident by assorted individuals concerned with the case, it flowered into its rightful groove as an informal debate bringing into focus the opinions of three U. S. senators.

Introductory tape cut-ins from Washington (point of origination) drew expressions on the morals and honor system tied up with the whole question, which has been rocking the country and elicited statements from the Senate and House of Representatives.

First off was declaration by a father of one of the 90, part of a Parents Committee, that President Truman should pardon the boys and restore them to duty "without prejudice." One of the "cheaters," while urging honorable discharges, expressed profound sorrow about the incident and appealed to the public to make their feelings known. Another cadet, not involved, explained the honor code prevailing at the U. S. Military Academy.

Recorded portion was climaxed via stirring statement by football coach-athletic director Col. Earl (Red) Blaik, whose own son, a grid star, was caught up in the maelstrom. Col. Blaik pointed to the cribbers as being "men of high character," regardless of their cheating.

In the senatorial session, the round-table was handled by CBS' news commentator Bill Shadell. Sen. Lester C. Hunt (Dem., Wyo.) of the armed services committee said the case was a sad reflection on the institution, but argued that the incident should not have been made public. Sen. Willis Smith (Dem., N. C.), called for a settlement by West Point authorities in a "fair manner" that would protect the honor "of innocents not involved in the scandal." Sen. Herman Welker (Rep., Idaho) stumped for "reason and temperate justice." Their opening statements were followed by spirited rebuttal in which the senators went to bat on their views.

Inside Stuff—Radio

WFIL and WFIL-TV, Philadelphia, have offered at cost to more than 3,000 AM, FM and TV stations throughout the country a specially-packaged transcribed series of their prize-winning "What America Means to Me" programs, featuring brief statements from leading citizens.

Copies of a four-page brochure outlining the WFIL offer and telling the story of the "What America Means to Me" series have been mailed to the stations as a goodwill gesture. The package is a series of five-minute radio and television programs in which 15 noted Americans express their personal views on the advantages of this country's way of life. Last February, the series received top national recognition from the Freedoms Foundation.

Participants include Gen. Hoyt S. Vandenberg, Harold E. Stassen, Sigmund Romberg, Helen Keller, Francis Cardinal Spellman, Charles F. Brannan, William L. Green, Gordon Dean, Tom C. Clark, Hazel Scott, Eleanor Roosevelt, Eric Johnston, Sen. Robert A. Taft, Robert Montgomery and Elmer Davis.

NBC's new ad-promotion campaign for radio hits at printed media with the theme, "People Sell Better Than Paper." Drive, using 14 national business and trade journals, is budgeted at \$720,200 and will run through the remainder of the year, with the possibility of extension into 1952, according to NBC radio ad-promotion manager Jacob A. Evans.

Ads will centre on the pitch that radio is the most persuasive and economical mass sales medium and tout NBC as "best buy" in radio. Campaign will also use time in the commercial spots on five NBC shows. It will also be coordinated with the chain's cooperative audience promotion drive, which will be stepped up in the fall.

Value of specialized station formats in fighting television's inroads is indicated in a study made by WQXR, New York Times-owned classical music indie, of Pulse ratings in the city.

Survey shows that over a two-year period, WQXR's daytime audience has increased 32% and its nighttime audience by 13%, in a market which has over 50% TV penetration. Longhair outlet made its gains while overall AM sets-in-use in the N. Y. area dropped 22% at night and picked up only 4% in the daytime, for the first six months of 1951 compared with the first half of '49.

A new miniature tape recorder—about the size of a book—is being distributed by Audio & Video Products, Inc. Called the Magnemite, it measures 10½ in. x 4½ in. x 3½ in., and weighs only 3½ pounds.

Unit is completely self-contained, operating by a spring motor with batteries powering the sound head. Microphone is built right into one end and the gadget also has a built-in playback. It's expected to be used by the FBI, police, interviewers and broadcasters in special situations.

Economic Cooperation Administration last week presented certificates of public service to the four radio networks, ABC, CBS, Mutual and NBC, and the American Federation of Radio Artists. Awards were made for AM's efforts in informing the public of Marshall Plan activities.

ECA chief William C. Foster and radio chief Wallace Gage estimated that the industry had contributed \$3,500,000 worth of time.

WNBC, N. Y., has had a special assortment of hard candies turned out by Bonomo-Candy, one of its sponsors, with its call letters worked into the centre of the confections.

Jars of the candy will be sent to agencies with the legend, "WNBC—The Sweetest Buy in Radio."

GUS LESNEVICH SHOW

With Lesnevich, Bob Emerick
Producer-director: Emerick
30 Mins.; Sat., 4:30 p.m.
Sustaining
WOR, N. Y.

In trying to whip up a new disk jockey series around former light heavyweight champion Gus Lesnevich, WOR has created a program with more publicity value than entertainment lure. Although it's been labelled a deejay program, preem (11) went overboard in the chatter department limiting itself to only four disks.

Lesnevich, who knew how to handle himself in the ring, was out of his class in his attempt to take on the roles of platter-spinner, interviewer and raconteur. His voice lacked the proper punch to sustain interest and the script's attempt to make him a "Slapsie" Maxie Rosenbloom type only succeeded in making the dialog dull and banal.

Bob Emerick, as Lesnevich's verbal sparring-partner, gave the stanza its only lift with his experienced mike technique. He, too, was hampered by the weak script. Most of Lesnevich's comic lines fell flat and his interview with guest star, Victor Jory, was conducted with the naivete of a high school reporter.

Stanza's windup had Lesnevich presenting a "Champ Award" to a New York City youngster who left a baseball game just as he was about to catch a fly ball to help a blind man across the street. In this spiel, too, Lesnevich went down for the count. Series will have to sharpen script lines or include more waxings before Lesnevich can hope to become a contender in the deejay class.

BILL & ERNIE SHOW

With Bill Bennett, Ernie Davis
120 Mins.; Mon.-thru-Sat., 2:05 p.m.
Sustaining
WPTR, Albany

WPTR is trying for a fresh touch to the standardized disk jockey show with a two-man gag format. Bill Bennett, until recently conductor of an all-night show, teams with Ernie Davis, deejay and ball-caster. Broadcasts heard the first week had moments of moderate comedy and good humor, and others of noisy talk and dubious taste. It seemed apparent that the boys had cut for themselves a stiff assignment, with this show and other chores. They needed more time for preparation and a wider range of ideas. A writer and/or a producer would be of substantial assistance.

One mistake, easily correctible, is the habit of directing too many and too loud remarks to staffers who come into the control room. The handling of phone calls, for "dedications," is not always as courteous and well-mannered as it should be—the straining for comedy is too obvious. Kidding with studio visitors who are not on the mike should be watched. Laughing and snickering could be cut down with profit.

Bennett, on last shot caught, quoted from Howard Richmond's VARIETY article on payola to turntables, especially in Boston and Chicago, using it for a gag about a phone call to Beantown. He also read the VARIETY P. 1 story on a memorial theatre to Al Jolson to be erected on an inter-faith basis at Brandeis University. By a coincidence, a Boston gal, a sophomore at the college, was in the studio. Bennett and Davis called her up for a brief interview.

A "Who Is It" identification contest is conducted daily. P. 1's, station promos and other announcements are included. The boys work with contagious enthusiasm, spacing their quips with et. music.

Bill Hickok, WXXW disk jockey, has demonstrated the area has an audience for zanyisms. How large and enduring may be a question.

Standard Oil of Ky. To Sponsor Grid Schedule

Louisville, Aug. 14.
Standard Oil of Kentucky will sponsor 11 airings of U. of Kentucky football games on WHAS during the 1951 season, it was announced by Neil Cline, sales director of the 50,000-watt Louisville station. Order was placed through Burton E. Wyatt and Co., Atlanta. Phil Sutterfield, WHAS sports-caster, will call the games as he has done for the past four years.

Utah Oil Refining 35G Tab

Salt Lake City, Aug. 14.
Fact was inked last week for Utah Oil Refining Co. to sponsor 11 U. of Utah football, and 28 basketball games on eight Utah stations of the Intermountain Network, at cost of \$35,000.

This is the fourth consecutive year Utah Oil has picked up university sports, with Mal Wyman doing the play by play.

KCBS SPECIAL DEDICATION

With Art Linkletter, Frances Langford, J. Carroll Nash, Desi Arnaz, Bill Weaver, Ray Hackett
Orch.; announcer, Jack Clark
Producer: Larry Berns
Writers: Glenn Wheaton, Mae Benoff
45 Mins.; Thurs. (9), 7:15 p.m.
KCBS, San Francisco

Step-up from 5,000 to 50,000 watts for KCBS occasioned this special hoopla program with a strong contingent of support network talent, to give hookup an effective impact. First 15 minutes teed off with localite Bill Weaver but remainder of talent, paced by Art Linkletter, represented big league imports in the main. Sum total, given strong advance buildup, provided a fast stepping 45 minutes of considerable local historic interest in addition to sounding off new station power nationally.

Content included address by Frank Stanton, CBS prexy on hand for event, who stressed continuing importance of radio with sheaf of facts including last year's production of 14,500,000 new sets to keep pace with demand. Arthur H. Hayes, KCBS head, also participated in program together with Mayor Elmer Robinson, repping City of San Francisco.

Entertainment facets of show, in addition to usual smooth chatter by Linkletter in emcee chore, included Frances Langford with effective song offering of "Shanghai," J. Carroll Nash in a moderately funny dialect "Luigi" letter, and Desi Arnaz in a peppy "Cuban Pete" song item. Interspersed chatter, most of it slanted to high-light event, was adequate, with abrupt ending of show indicative of over-running of material.

Taped Bing Crosby salute to new 50,000-watt was a featured bit, with actual switchover in mid-program giving evidence of stronger, clearer reception, with new distant areas opened for station pitch. A good promotional program. *Ted.*

Radio Follow-Ups

Martha Raye, although a lively performer in any medium, has too many sight values to be entirely effective on radio. In her transcribed show over ABC, Sunday (12), as sub for vacationing Walter Winchell, Miss Raye apparently couldn't resist the temptation to do a bit of visual clowning for the studio audiences. There were laughs that weren't the result of the spoken word with resultant puzzlement to home listeners. Fortunately, there were sufficient number of scripted laughs to compensate and make this show an entertaining period.

Miss Raye lampooned a Winchell mike session during many parts of the show. Her "news items" were genuinely funny, and her delivery was in the best tradition of the vaude and cafe comic. She's not one to be checked by script requirements. She can't resist creating a laugh whether or not the script calls for it.

Robert Q. Lewis at least tries to make his CBS deejay stint different by tying an idea with the platters. When he had Joe Laurie, Jr., as guest, it was old vaudeville platters, and when he had Herb Marks (Ed Marks Music) as guest, the just-returned music publisher spoke informally on Tin Pan Alley matters, but mainly showcased foreign waxings of tunes he bought for America.

NBC's 75G Tab

Continued from page 25

(Bud) Barry sailed Saturday on the Ile de France to coordinate preliminary details, negotiate for on-the-scene talent, etc. NBC prexy Joseph H. McConnell, special consultant and ex-NBC veepee John F. Royal, public relations veepee Bill Brooks, the staff of writers and producer-director Dee Engelbach will also be on hand.

It was planned to confine the overseas originations to two London shows, but plans were changed last week to embrace Paris, as well.

Jap TV Web

Continued from page 29

able to purchase sets to make the stations pay. In the smaller areas, community sets with large screen projection are to be installed.

Sen. Mundt said the Voice of America will buy time on the network for its programs. Under the Smith-Mundt Act, of which the Senator is co-author, the Voice is required to use private facilities where available.

PRESS GALLERY

With John Paschall, moderator; Harold Martin, Ralph McGill, Celestine Sibbey, Jack Tarver. Producer: Elmo Ellis. 30 Mins.; Wednesday, 8:30 p.m. ATLANTA CONSTITUTION WSB-TV, Atlanta

"Press Gallery" is Atlanta's counterpart of NBC-TV's "Meet the Press" and on the basis of the No. 1 presentation a very good imitation thereof.

More than ordinary interest was aroused in kickoff stanza due to the fact that Harold H. Martin, home town boy who has made good with a splash in the writing business, was the fellow answering the questions posed by panelists.

Martin, Atlanta Constitution columnist and recently named associate editor of The Saturday Evening Post, is just back from the Korean battlefield where he spent months gathering material for Post articles as well as his Constitution columns.

Quizzing him were Constitution's nationally known editor, Ralph McGill, another Const columnist Jack Tarver, and Celestine Sibbey, Constitution staffer.

Martin's intimate knowledge of what's going on in Korea and his opinions about success of truce talks (he's optimistic) made the task easy for quizzers. They didn't have to do much questioning to keep Martin carrying the ball.

Martin was in Korea when hostilities broke out in June a year ago. Except for a brief vacation last year, when he returned to do some writing, he has spent all his time in Japan and Korea, so he knows the score about the Korean situation. His camera manners are splendid and he has a good speaking voice.

"Press Gallery" was given good production by Elmo Ellis and murals showing pictures of Atlanta Constitution plant provided the newspaper motif for program. Bill Britton did the announcing.

This is a seven-week program, which will be alternated between Constitution and Atlanta Journal sponsorship. Both newspapers are owned by Atlanta Newspapers, Inc., which also owns WSB-TV, AM & FM, so if there's any revenue involved it all goes into one pot in which all will share.

This week's "Press Gallery" session Wednesday (15) will have Atlanta's Mayor William B. Hartsfield answering the questions. The panel will be headed by Journal Editor Wright Bryan.

The initiator went off smoothly, with moderator Paschall, WBS's news editor keeping the show moving. Camera work was excellent.

ARTHUR MURRAY SHOW

With Donn Bennett. Producer: Bennett. Director: Bob Kriger. ARTHUR MURRAY STUDIOS 60 Mins.; Sun., 11 p.m. WPTZ, Philadelphia

Although television takes no strides forward in the new hour-long local "Arthur Murray Show," which debuted Sunday (12) evening, stanza has potential pull through its contest gimmick. Group of six tyro terpers, recruited from industrial plants, compete in various forms of ballroom dancing, with free lessons at the sponsor's studios as prizes. Since the industrial outfits are big, it's fair to assume show starts off with sizable viewing nucleus.

Age is apparently no bar. On opening show caught a 60-year-old gent did the mambo with an instructress. It was disclosed he was bronze-medalist from the dance studio. There's no attempt at instruction in program, and caliber of much of the professional stepping doesn't appear beyond attainment.

Dancers use records and attempts are made entertainment-wise to dress up the diskings. The boys and girls imitate the vocals and fake the gestures for each number. A cartoon is drawn to dress up playing "Syncopated Clock," which was pretty bad. Show suffers from same complaint as much of local TV—low budget. With plain backdrop and meager props, production attempts unfortunately must stand comparison with network shows having the same format, and noticeably superior camera work.

Contestants were limited to waltz and fox-trot, while professionals cut in with tango, Charleston and specialties, but much of it was mediocre. Commercials by Donn Bennett stress popularity to be gained by learning "magic step," but no disclosure is made to the viewers, beyond a diagram flashed on quickly. Bennett, who has his own packaging outfit, is the producer of "Stars in Your Eyes" and the kiddies quiz "Wit's End," which comes on earlier Sunday. A little of Bennett's style with the moppets hangs on as he talks to the dance contestants, and perhaps warrantably.

PATRICIA BOWMAN SHOW

With Patricia Bowman, Norman Paris Trio, Pastels (4); Paul Shelley, pianist; Maureen Cannon, guest. Producer: Richard Lewine. Director: Byron Paul. Writer: Harold Flender. 15 Mins.; Sat., 6:45 p.m. BURKART MANUFACTURING CBS-TV, from New York (Winous-Brandon)

"Patricia Bowman Show," featuring the ballerina, who has had a long career at the Roxy and Radio City Music Hall, N. Y., St. Louis Municipal Opera, etc., proved a disappointment on its initial Saturday (11). Alrer was a 15-minute musical variety that didn't move too smoothly.

Miss Bowman seemed tense, which gave her intros an incomplete quality. Additionally, it's a difficult assignment for a terper to come out and spiel after a physically rigorous dance turn. Her first number, an interpretive routine on a bather frolicking on the beach, had a neat musical background by the Norman Paris Trio and pianist Paul Shelley and some effective moments, but overall it failed to jell. Next bit, danced to "Somewhere Over the Rainbow," was weak choreographically.

The World Video package opened with the Pastels vocalizing "The Family's Always Around." The two men and two gals made a nice combo, but could have used more production trappings. Maureen Cannon, guesting, did well by "Trolley Song," but here too added production values were needed. Miss Cannon and the Pastels joined to back the "Rainbow" tune which Miss Bowman danced.

Stanza begins and winds with Miss Bowman, on film, in a horse-drawn carriage, which ties in with the sponsor's "Coach and Four" shoes for women. Plugs were adequately descriptive, although more could have been done to spotlight the footwear's details. Brit.

SILHOUETTES OF THE WEST

With Roy Starkey. Director: Bill Taylor. 15 Mins.; Mon.-thru-Fri., 5:30 p.m. Sustaining WBKB, from Chicago

This WBKB sustainer is another one of those "ride the range" affairs aimed at the sombrero and chaps set. Only there isn't much "ride" and less "range." Strip features western balladeer Roy Starkey in a scantily budgeted venture limited in its appeal to only the most avid cowboy devotees.

Given something heftier in the way of a format than that displayed on frame seen (9), Starkey might make a splash with the outine fans. He evidenced a pleasant, if somewhat overdrawn, rangeland personality that could score with the kiddies and his warbling was close to par. But he needs more help than the few mild devices used on this particular show to sustain interest in a strip.

His trio of tunes was interspersed by a discussion of Western art as evidenced by Indian craftsmanship and the natural beauty of the Rockies which he felt compared highly favorably with modern art. Idea was visualized by some stock pictures of Western scenes and had little point. Singer also duced Will Rogers briefly. Duced.

BEHIND THE SCENES

With Ernie Tetrault, others. Director: Ted Baughn. 30 Mins.; Fri. (3); 7 p.m. WRGB-TV, Schenectady

First in a series of scheduled visits behind the scenes at WRGB came off fairly successful. It was weak in camera setup and probably shy on preparation. Half-hour also failed to make certain references understandable and unevenly merged the technical with the entertaining. Program idea however, is sound, and future telecasts should benefit from the lessons learned on the first.

Ernie Tetrault, who recently joined the General Electric-owned station after five years of announcing at WTRY, Troy, N. Y., acted as commentator-questioner. It was a rather stiff assignment for a newcomer, but he acquitted himself reasonably well. A photogenic chap with a resonant voice, he employed a friendly, informal technique—pushed a shade too far in spots. Chief interviewee was well-informed projectionist Ken Kushine.

Since a single camera had been placed in the room, clear closeups of the machines were hardly possible; not all could be encompassed. Exchange with film editor—given a human touch by brief chat Tetrault held with his young son—neither adequately explained nor demonstrated "splicing." Three musical shorts were screened. Tetrault talked with director Ted Baughn and two technical assistants in the master control room, but they never were shown. Presumably that spot will be covered later. Jaco.

Color TV Review

DODGERS-BRAVES BASEBALL With Red Barber, Connie Desmond, narrators. Director: Jud Bailey. 150 Mins.; Sat. (11), 1:30 p.m. Sustaining CBS-TV, from N. Y.

If there was ever a question about the importance of color to televised sports, CBS proved beyond all doubt Saturday (11) the tremendous boon that tinted TV offers. Web took two of its color cameras out to Ebbets Field to pick up the Brooklyn Dodgers-Boston Braves set-to for the first colorcast in history of a baseball game. Despite the cloudy weather, the lenses transmitted beautifully true color, which heightened both the "information" and enjoyment of the game.

Because of baseball's basic format, it was not anticipated that color would add so much more to the game than standard black and white video. But the sharp contrast of the white ball against the green infield grass furnished an amazingly clear picture of the path traveled by the ball from the pitcher to the catcher. For the same reason, the infield play was excellently delineated. CBS used no Zoomar lens for this event, so that a ball hit to the outfield was often lost via the cameramen's inability to rotate their lenses fast enough.

Game, first in a series of three to be colorcast by CBS on consecutive Saturdays, was not sponsored. Web, however, panned its cameras shrewdly around the billboards circling the outfield to give any potential clients sitting in a taste of how their products will look in color. They, too, must have been impressed. Simple signs were given added impact when seen in their natural colors, sans any animation. Cameras also settled consistently on the Schaefer scoreboard, since Schaefer bankrolls the Dodger games via WOR-TV.

Pickup technically was hampered by the fact that only two cameras were available. Coverage echoed the early days when CBS was covering the Dodgers in black-and-white. While plays around the infield were handled okay, too often the cameras lost the action on long balls hit to the outfield. Too, those close-up shots around home plate, which have become an expected feature of b-w coverage, were sorely missed. CBS sports chief Red Barber and announcer Connie Desmond, who call the Dodger games regularly via WOR-TV and WMGM, N. Y. radio indie, worked as well as usual on the colorcast, even though they might have been guilty of over-plugging the tint via a "gee-whiz" attitude.

Now that CBS has proved the value of color to baseball, it should be especially interesting to watch its success with the series of nine Saturday afternoon college football games it has coming up in the fall. Stal.

Tele Follow-Up Comment

Peter Lind Hayes and Mary Healy are not only two of the most personable people in the public eye, but certainly prime exponents in ease and authority. They're at home before a TV boom as they are currently at the Riviera, a Jersey roadhouse from which they're doubling into their "Star of Family" NBC series for Ronson. The gimmick is sufficiently elastic so that when they want to introduce an "adopted" relative, calling Joe Frisco "cousin," that's OK too, and the stuttering stylist went out and mopped up with his horse-better monolog, now something of a minor classic in delivery. The dusky Clark Bros. (2), doubling from New York's Copacabana niterie, clicked; Kyle McDonnell's husband - producer Dick Gordon (TV) introduced her as the star of their family. In between the Hayeses deported themselves with gracious hospitality, opened with a fitting "Getting to Know You" ballad, clowning "Angels Sing" for the artist's palette routine, and generally handled themselves well.

One of the most disappointing aspects of Sunday's (12) "Toast of the Town" (CBS-TV) was the approximately 20-minute visual blackout which occurred mainly during the turn by the Will Mastin Trio featuring Sammy Davis, Jr. There's a lot of showbiz interest in the east on this Negro threesome, particularly in the younger Davis, who appears to be adept in many fields. The sound-track which continued during the blackout, gave only a

PAUL DIXON SHOW

With Wanda Lewis, Dottie Mack, Lennie Goorian. Producer: Jack Taylor. Director: Lee Hornback. Writer: Goorian. 60 Mins.; Wed., 8 p.m. Sustaining ABC-TV, from Cincinnati

Paul Dixon's seems-like-all-of-a sudden catapult to a network chore after a couple of years of daily deejaying over WCPO-TV in Cincinnati isn't going to set the world on fire. He might singe viewers a bit, however. The lad made those statements several times himself, on last week's preem (8), and they just about sum up his novelty stint. The show is in for an eight-week Wednesday excursion, and Oct. 4 it's skedded to move into the Thursday 11 to midnight slot. If the singeing Dixon envisions is steady enough, the later hour might shape as a better, less-competitive insert.

To begin with, an hour in the 8 to 9 setting is strictly luxury time. There was enough material on opening frame from which a better-than-fair 30 minutes could be culled. The halving would figure to improve the pace and cause eschewing of filler matter aimed at stretching the program beyond its talent capacity. Dixon is a hard worker, thinks nothing of making four or five costume changes appropriate to the pantomime vocalizing, the show's forte. While this is all to the good, the panto stuff can get curiously monotonous.

Dixon has two good aides in Wanda Lewis and Dottie Mack, who helped on the miming and skits and were decorative as props. The former also did drawings during several recordings. Questionable, however, whether this type of partial stage wait has the visual values to back up the tunes properly. Miss Lewis showed okay in panto of "Lonesome Gal in Town" and "Stormy Weather." In latter production number, however, the thunder effects were too thickly spread. Best platter-backed mime was Dixon pairing with Miss Mack on a hoked up "How Could You Believe Me," which finished in pater by the duo.

In the skit department, Dixon revealed large satire potentialities as "Martin Crutch, Private Nose." This also was pantoed, with waxed narration by Dixon, and reprised gag of having himself conked time after time was good for low-keyed laughs. Dixon spent too much time alluding to congrat messages from the name fraternity and was altogether too self-effacing in referring to himself as a "little old disk jockey" from Cincy, so happy about getting a live showcase. His phone gabbing with well-wishers can be cut generously since it slows the pace. He's a nice-looking lad with obvious sincerity. Lensing was routine. Trau.

TAG THE GAG

With Hal Block, Jackie Miles, Morey Amsterdam, Peter Donald, Amanda Sullivan, others. Producer: Ray Buftum. Director: Joe Hein. Writer: Bob Phillips. 30 Mins.; Mon., 8 p.m. Sustaining NBC-TV, from New York

Hal Block is apparently attempting to abandon scripting shows for others and is going into business for himself. He's been a frequent performer in the radio and video media with various degrees of success. With "Tag the Gag" he's set up shop with a panel idea that calls for the services of a flock of comics. He's latched onto a virtually infallible formula. Modifications of the format have been successful on "Can You Top This?"

Block, on the initial show, had a fairly high-powered panel which comprised comedians Morey Amsterdam, Jackie Miles, Peter Donald and singer Amanda Sullivan, who reputedly can give a well-turned ad-lib. Under such circumstances, Block kept any comedic talents he has pretty well under wraps. He distinguished himself only with a soprano pitched giggle.

Format has a group of actors enacting a joke, but stopping short at the punch-line. The gagsters are required to finish the story. On the preem, the gags were of such ancient vintage that the stalling of the panel was fairly obvious. They amused themselves and the audience by telling similar gags, and ultimately spilling the completing line of the initial yarn.

A panel of funny-men allowed to tell yarns they know is bound to be funny. Block wisely allows them a free hand and his colleagues produce a high proportion of howls.

Of course, the show is imitative and at times it's too pat. It's an easy show to produce and it's bound to be entertaining to many. The major problem is to get a weekly panel. Comedians are a transient profession which frequently calls for trips out-of-town. It's not likely that any comic will pull out his best material on this show. He'll save that for occasions when he's the sole attraction. The comics assembled, however, did well with what they delivered, and there's no doubt that there will be laugh payoffs on subsequent sessions. Jose.

DIXIE BANDSTAND

With Henry Schmoller Orch. Frances Fairley, Mildred Martin, guest. Producer: Russ Mayberry. 30 Mins.; Sat., 9 p.m. WMCT, Memphis

In tune with a current promotion to hypo interest among Memphis and midsouth viewers and listeners to book bands from the roster of Memphis Local No. 71, WMCT has launched a new series of band shows for the next 10 weeks. New band feature billed as "Dixie Bands and" will spotlight a different orch each Saturday night for the 30-minute stanza with a guest featured warbler. The show is also fed simultaneously to the station's AM and FM operations.

Henry Schmoller's six piece combo was caught here on Saturday (4), and came up with a lukewarm package for a band show. Schmoller, who has been around with such vet bandsman as Bernie Cummings, toots a wicked horn but was rather "off beat" in the camera and mike circuits for his bow TV performance. He needs more polish in his TV appearance and dialog delivery with show's emcee. Incidentally, staffer Aubrey Guy turned in a neat stint of keeping the show moving along with a flow of winsome chatter.

Schmoller and his crew seemed to lean toward the medley lane during the major share of their numbers on the show and clicked fairly well with several including "Schmoller Blues" (his own composition), "Too Young," "Once in A While," and "Hands Across the Table."

Frances Fairley knows her way around the eighty-eight and literally stole the show when caught. She carried her featured chorus spots in neat fashion and poured out the music over the combined TV-AM-FM operations like a vet of umpteen seasons. This gal has it and can easily develop into a terrific TV act down here.

Mildred Martin as guest femme soloist needs beaucoup work for a coveted spot in front of a band. Although Miss Martin is an eye-catcher on the screen, she does a complete about twist on the ear. Her renditions of "Ever True, Ever More" and "If" certainly needed a shot in the arm along the voice quality, stage and selling departments.

Camera and production well handled by WMCT staffers. Mgt.

Classical portion of the show (Continued on page 38)



We've  pulled the big switch...



Now *KCBS is ten times more powerful!* Already the leading station, the most listened-to station in the San Francisco Bay Area—first in local programming and first in over-all share of audience.

Now—with 50,000 watts at 740 and a brand-new transmitter at a strategically-located new site—

KCBS is throwing a powerful, clear signal throughout virtually all of Northern California...reaching 9 out of 10 Northern Californians—and delivering many thousands more customers for you.

Remember, Columbia-owned KCBS is

...now 50,000 watts!

Ask us or Radio Sales to show you what KCBS' switch from San Francisco's leading station to Northern California's leading station can mean to you.

*Only in San Francisco

KCBS: now ten times more powerful!

Television Chatter

New York

Bill Parker, formerly with Radio-TV Daily, joined WPIX as assistant publicity chief . . . **Art Keegan** set for a lead role on NBC's "Armstrong Circle Theatre" Aug. 28 . . . **Wynn Nathan** resigned from United TV Programs to return to the Coast . . . **Mike Wallace** and his actress-wife, **Buff Cobb**, will co-star in color TV's first regularly scheduled husband-and-wife show, "Two Sleepy People," which preems in the 10:30 to 11 a.m. cross-the-board slot Monday (20) via CBS . . . **Martin Brandt** set for a role on NBC's "Philco Playhouse" Sunday . . . "Brudidge—Crime Reports" moved to Thursdays at 8:30 p.m. on WPIX from its former Monday night time . . . Video rights to the title, "Carnegie Recital Hall," acquired by indie packager **Peter Arnell**, originator of "Rate Your Mate" and "By Popular Demand" . . . **Fred Waring** dickering with **Leonard Sues** and **Coleman Kamile** for their series of musical fairy tales, which he plans to use as 20-minute segments in his CBS show.

Vilma Kurer played opposite **Robert Alda** on ABC-TV's "Faith Baldwin" show Saturday (11) . . . **Lloyd Nolan**, who takes over the Thursday 10 p.m. slot on NBC-TV

next week, guests in the period tomorrow (Thurs.) on the **Freddy Martin** show; latter switches to 10:30 p.m. on Wednesdays . . . **Hugh Brannum**'s "Uncle Lumpy's Cabin" strip starts on WJZ-TV Monday (20) . . . **Tom Adams**, ex-NBC, now chief story editor for **Young & Rubicam**.

Hollywood

Andy and Della Russell will make five Snader Telecriptions Friday . . . **Bill Stout**, former AP correspondent and a member of the ABC news department for the last year, launched his own news strip on KECA-TV . . . **Everett Crosby**, back from an eastern business trip, reported that video execs in the east "have begun to realize that 75% of television on film and live production will come from Hollywood by Jan. 1 . . . "A Man's First Debt," latest in the Bigelow Theatre series, marks **Lloyd Bridges** videbut. Others in the cast are **Walter Slezak** and **Maria Palmer** . . . **Celeste Holm** began work in "Stay Out of My Dreams," first in an untitled series of vidpix for Skyline Productions . . . **Gabby Hayes** and his missus headed out via route 66 for the east where he resumes his Quaker Oats-teleseries Aug. 26 . . . **Marion Cooper**, former

fan mag writer, moved into the video field, selling her first script, "Not a Bit Like Jason," to **Frank Wisbar Productions** . . . **Tony London** and **Ira Uhr**, producers of the **Frank Merriwell** telepix, planning to use a Japanese Sumo wrestling troupe in upcoming sequences . . . **William Edmund** returned from N. Y. where he had his own vid-show . . . **Jean Yarbrough** and **Clarence Eurlist** inked long term pacts as producer-director and production supervisor respectively for TCA Productions which will make the bi-monthly **Abbott and Costello** vidfilms for NBC release. . . . **Milton Simon** set a Sept. 1 starting date for a series of 52 half-hour musical vidpix featuring new talent . . . **Bracken Productions** started 18 weeks of shooting on its "Willie Wonderful" puppet series with **Robert Scott** directing and **Martin Gordon** producing.

Spade Cooley inked **Alice Faber** to scout talent for his teleshow . . . **AFL Film Council** put **Trans-World TV** on its "unfair" list until firm makes good on money due union members. **Quint** had completed one of a projected series of **Rupert Hughes** vidpix when union began investigating claims that no money was forthcoming . . . **Motion Picture Television Center** changed its name to **Motion Picture Television Programs, Inc.**, and was simultaneously absorbed by **Emerson Films**. **William Stephens** resigned as officer and director. **Emerson**, headed by **Jason Bernie** and **William Norins**, has just completed 26 vidpix . . . **George W.**

Treadle, owner and proxy of **Lone Ranger Inc.**, in from Detroit to line up a vidfilm production unit which will turn out 52 **Lone Ranger** telepix and a series based on two AM shows, "Challenge of the Yukon" and "The Green Hornet." Original **Ranger** vidpix were shot by **Jack Chertok** . . . Deal nearly completed for **Arlene Dahl** to star in a TV series based on her "Let's Be Beautiful," syndicated newspaper feature. Series would be made by **WGN-TV**, owned by the **Chicago Tribune** which would sponsor the series . . . **KTTV** will cover the **Air Force Association** shindig in **Hollywood Bowl** on Aug. 24, but strictly on a sidebar basis. Too many film personalities on the program whose contracts prohibit teevee, so any attempt to televize the program itself would result in frequent interruptions . . . **John Coyle** will direct "Holy Night," initial **Cathedral Films** vidpic which rolls today (15).

Chicago

With **James Pollak** coming in as **Chi ABC-TV** program director, **Monte Fassnacht** takes over as manager of the TV program department; **John Fitzpatrick**, production manager; **Jack McCord**, business manager; **Jack Brand** continues as exec producer and **Clair Helder** continues as operational supervisor . . . The **Cereal Institute** has renewed **NBC-TV's** Saturday "Mr. Wizard" for another 13 weeks . . . **Burr Tillstrom** and **Beulah Zachary** arrive today (Wed.) on the **Independence** and return

to **Chi** immediately to ready the resumption of "Kukla, Fran and Ollie" Aug. 27 on **NBC-TV** . . . **ABC-TV's** "Studs Place" moves from its Friday night spot to 9:30 to 10 next Monday night . . . **Toni Gilman** and **Ken Nordine** co-ecme **Fox Head Beer's** revamped Thursday night show on **WBKB** . . . **Robert Hawks** joins the **ABC TV** sales staff here . . . **WRLD-TV**, Dallas, has latched onto **Walt Schwimmer's** "Foto-Test" with the **Ward Drug** chain picking up the tab for the cross-the-board video giveaway . . . **Grape Nectar**, **Planters Peanut Oil** and **Florida Citrus Products** have climbed aboard **WBKB's** daily "Creative Cookery." . . . **Vogue**, **Wright studios** is filming **Ed Skotch's** "Dr. Fixum," currently beamed on **WENR-TV** . . . **Admiral Corp.** has unleashed a \$7,000,000 plant expansion in the **Chi-area** . . . **WENR-TV** has peddled weekly half-hours to **F. W. Amend Co.**, **Virginia Dare** and the **Melville Rhodes Corp.** for vidpix slottings . . . **Rhodes Pharmaceutical Co.** has bought **Kling's** "Old American Barn Dance" for two markets.

London

"Whiteoaks" is next Tuesday's (21) drama offering with **Nancy Price**, **Wyndham Goldie** and **Julian d'Ailbe** heading the cast . . . **Tatiana Liven** is producing "The Bachelor" next Sunday (19) with **Miles Malleon** in the name part and **Thora Hird** and **Shiela Shand-Gibbs** supporting . . . Next Saturday (18) **Kenneth Cleveland's** thriller "The Empty Street" will be produced. **John Raddock**, **Doris Groves** and **Robert Brown** comprise the cast . . . Guests on last Saturday's (11) "Saturday Show" included **Bernard Miles**, **Harry Locke**, and **David Harst** . . . **Cilli Wang** is guesting on the next "Designed for Women" program on Aug. 23 . . . **Irene Manning** to have her own program modelled on **American lines**.

AFRA Commie Ban

Continued from page 29

ticular plan and all but six of the remaining half recorded as favoring some other plan.

It was argued that the amendment's objectives would be achieved by requiring government proof of Communist party membership, or fellow traveling, thereby relieving the AFRA treasury from the danger "of being ravaged by lawsuits" and from its national board and executives from having to spend all their time acting in a kangaroo court, and permitting the union to function for its legitimate union purposes.

Based on Year's Study

Prevailing arguments for non-revision of the ban centered about the fact that the board had sifted numerous proposals for a year before adoption in its present form and that now that it had been passed by the membership it should be given a chance to operate.

"Americanism, as opposed to Communism, means adherence to the belief that radio stations are not all-important, that the end doesn't justify the means and that we must respect the law of the land which guarantees to every person the protection inherent in the Anglo-Saxon judicial tradition and in our constitutional bill of rights," Reel declared.

Recalling the **Jean Muir** case, Reel said the "clearing house" plan adopted to prevent a recurrence of such a situation, which resulted in the actress' dismissal from her TV position because "Red Channels" had cast insinuations on her loyalty, hasn't had a fair test yet, "but results to date would indicate it does not work very well."

"The difficulty of reconciling employees' civil rights and the American public's privileges, on the one hand, with the necessity of safeguarding public relations of sponsors using our medium to create consumer acceptance, on the other, appears almost insuperable. The AFRA-Industry conference still exists. We can only keep on trying," Reel said.

Organization reelected as president **Knox Manning**, Los Angeles, and chose as vice-presidents **Allen Buncie**, New York; **Frank Nelson**, L. A.; **Don Hirsch**, Pittsburgh; **Vinton Hayworth**, N. Y., and **Nellie Booth**, St. Louis. Other officers elected were, **Bob Bruce**, L. A., recording secretary, and **Bob De Haven**, Minneapolis, treasurer. **Seaton** was selected as the 1952 convention city.



Bell technician at monitoring and control position, television network center in New York.

behind the
scenes of the
nation's screens

TELEVISION network transmission requires precise and costly equipment. Yet the equipment alone would be of little use without trained personnel to operate it.

So the Bell System trains men, even as it extends its television channel miles. They are provided with the special apparatus needed to handle television's ever-changing requirements.

Control Center technicians monitor Bell circuits to see that programs travel smoothly, that switching takes place with a minimum of interruption. Their skill and equipment help make network television flexible and

smooth in operation, even though the combination of stations and networks may alter every 15 minutes.

In less than six years the Bell System has established over 18,000 miles of television channels to serve the industry. The value of coaxial cable, radio relay systems and associated equipment used by the Bell System for television purposes is nearly \$85,000,000.

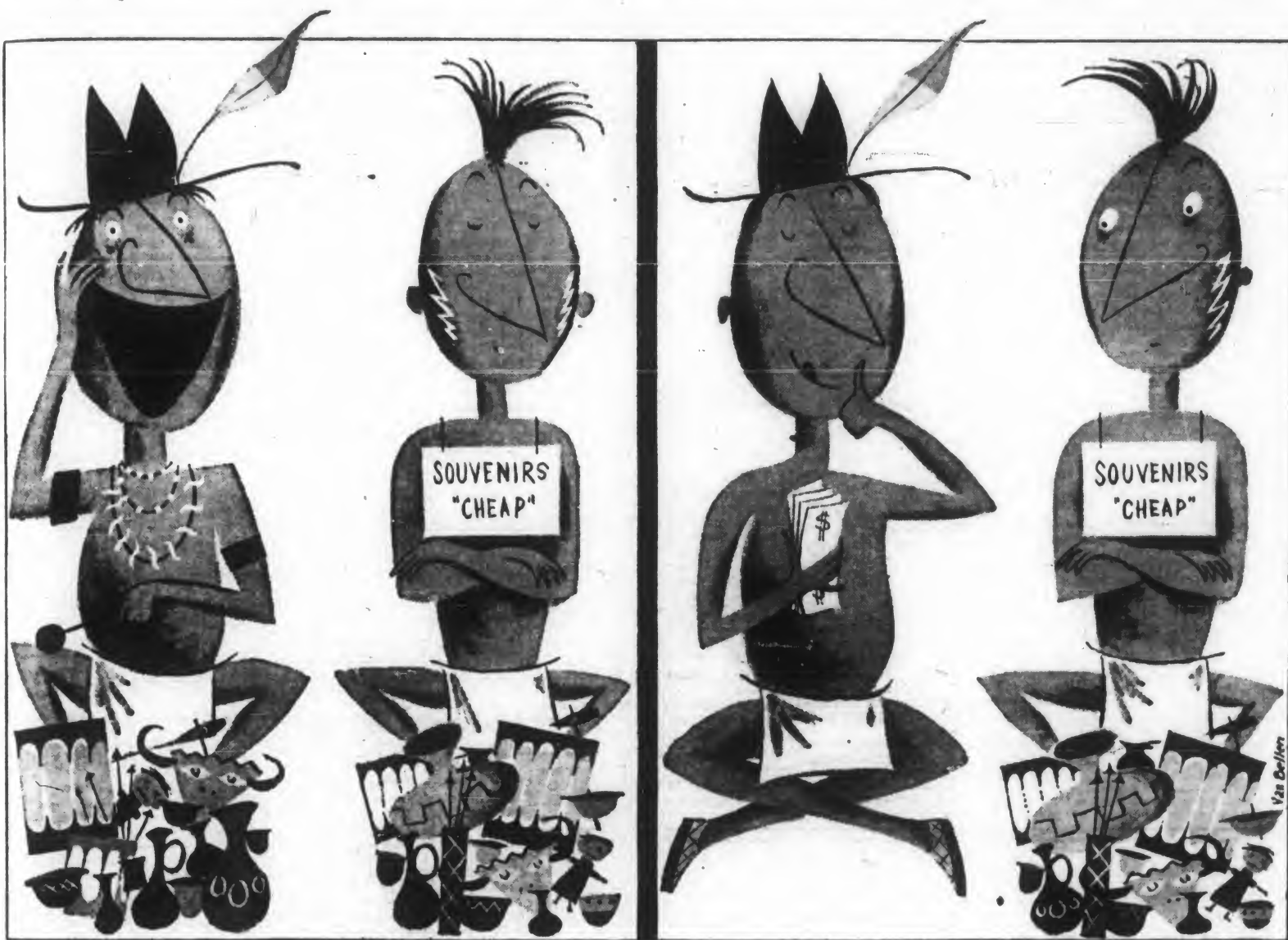
Yet charges are relatively low. The Telephone Company's total network facility charges—including both video and audio channels—average about 10 cents a mile for a half hour of program time.

BELL TELEPHONE SYSTEM



PROVIDING NETWORK TRANSMISSION CHANNELS FOR THE RADIO AND TELEVISION INDUSTRIES TODAY AND TOMORROW

PEOPLE sell better than paper



OPEN MOUTH, TELLUM STORY...

...NOT BE LEFT WITH INVENTORY

When you want to close a sale with a tough customer, you don't send a printed page. You send a man. And when that salesman gets there, he doesn't hold up a sign urging the prospect to buy. He opens his mouth and he talks.

Newspapers are a wonderful advertising medium—we use them ourselves. So are magazines. But the strongest sales message ever printed doesn't have the conviction of the same message delivered by a good salesman. And what is the closest thing to personal selling that you can get in any truly national advertising medium?

You know the answer. It's radio.

People sell on television, too, but television reaches only 3 out of every 10 families—compared to radio's 19 out of 20. Only with radio can human salesmen sell to a really national audience.

With a half hour evening show on network radio this fall, you can talk—yes, talk—to 2¼ million more people than you would reach with a black and white page in *Life*... And it'll cost you 95¢ less per thousand.

With that same show, you can talk—yes, talk—to 1 million more people than you would reach with a black and

white page in *This Week*... And it'll cost you \$1.11 less per thousand.

The money you spend for that fall show will sell—as only the voice can—to 8,289,000 people... The same investment in newspapers will reach only 3,696,000.

You know that 95% of America listens to the radio. But did you know that they listen more... 13 million man-hours more every week... than in pre-television 1946?

To get a man-sized share of that audience, NBC radio now offers a plan with which you can use the human voice to reach twice as many people in the evening hours as the average evening television show... At considerably less cost.*

Above all, remember:

People sell better than paper. The voice is more persuasive than ink. You don't win an election by holding up printed speeches—and you can't expect printed salesmen to sell as well as human beings.

Like a demonstration? Just ask us for it.

We'll be only too pleased to send around the complete story—delivered not by printed matter but by human beings.

*ASK US ABOUT "TANDEM."

NBC Radio Network

a service of
Radio Corporation of America

CIRCLING THE KILOCYCLES

Cleveland—Dorothy Fuldheim, WEWS commentator, on a 17,000-mile European junket for interviews and recordings. Her daughter, Dorothy Fuldheim, Jr., subbing during her absence. . . . David Stashower has joined the WJMO announcing staff. . . . Bob Fishel has left Lang, Fisher & Stashower to become publicity and promotion man for Bill Veeck's St. Louis Browns. Eddie Coen, ex-flack for the Arena, takes over Fishel's job as account man for the Indians and Browns. . . . John B. Kennedy has moved to New York for a series of network newscasts and Alfred Hotz, political science professor at Western Reserve University takes over the five-minute 11:10 p.m. newscast on WXEL. . . . Bob Smith, of University of California publicity office, succeeds Mannie Eisner as WGAR flack. Eisner has moved over to sales.

Pittsburgh—Colleen Delaney, featured with Bob Caldwell on TV "Supperhour" program, getting her first cafe break locally at Copa this week on bill with comedian Jimmy Ames. . . . Jean Sladden, head of traffic department at WDTV, has been promoted to newly-created post of director of women's programs. She's being replaced by Mary McKay, executive office secretary. . . . Perry Botkin in from Coast making deejay rounds on behalf of his new Decca recording of "The World Is Waiting for the Sunrise." . . . Cliff Daniel, manager of WCAE, to Washington, D. C., for a bridge tournament. . . . Ralph Pettit and Jim Hughes are writing and Pettit is announcing the Lee Kelton band program from WJAS which has replaced "Our Miss Brooks" on CBS for the summer. Kelton has the staff orch at local Columbia outlet.

Chicago—George Halleman has departed the Chi NBC sales staff to take over as commercial manager of WAAF, indie owned by the Drovers Journal. Halleman replaces Thomas Davis who moves to general manager slot at WAIT.

Houston—A new television series titled "Impromptu Theatre"

will make its debut here on KPRC-TV for a quarter-hour each Thursday afternoon. A group of would-be actors will be given a suggestion of a dramatic plot and they will improvise on the theme with dialog of their own invention. John Schwarzwald will be m.c. of the series.

Columbus—Jim Yerian, who developed the promotion department at WBNS here years ago, returned to the station Monday (13) as promotion director replacing Mrs. Ann Evans, resigned.

Minneapolis—WDGY, key LBS radio station here, has been awarded a national American Legion citation for its outstanding public service to the Legion. This is the first time such an award has been made in this area in recognition of a radio station's service.

Cleveland—Bob Rafferty, former bandsman now on WJMO announcing staff. WEWS has pushed back its starting television hour to 8 a.m. with Bob Dale doing a "Comes the Yawn" pitch for 60 minutes. WXEL has been given a 20% boost in its radiated visual power to 26,500 watts.

Birmingham—To celebrate its 25th anniversary, WSGN broadcast a one and one half hour show Sat. (11) featuring greetings from top ABC personalities. Senators Lister Hill and John Sparkman and Mayor Cooper Green joined in wishing general manager Henry P. Johnston a happy annl.

Boston—Ken Mayer, formerly newscaster for BBC and Canadian Broadcasting Corp., and for past several years Hub's WCOP, has joined WBZ, Hub's NBC outlet in the same capacity. Mayer will gather and prepare his own news stories which will be aired at intervals between 6:30 and 8:30 a.m.

Baltimore—Nedra Jeanne Berryman is succeeding Marylee Considine as program director of WITH.

Worthington, O.—Mary Lou Peifer has been appointed director of

women's program at WRFD, Farm Bureau station here. She formerly was a member of the extension service staff at Ohio State University.

Pittsburgh—Jay Bassett, announcer at WPGH, has resigned to become program director at WCVI, the station in Connellsville, Pa., which Jack Craddock, longtime sportscaster, has just taken over.

Albany—Morgan Ryan, who became general manager of the Schine-owned WPTR in June, has been appointed V.P. of the operating Patroon Broadcasting Co.

Richmond, Va.—Joseph H. Sierer has been upped to general sales manager of WRNL here.

Jackson, Tenn.—WTJS here celebrates its 20th annl Aug. 26 with special programs and newspaper promotion.

Memphis—Lou Zoltky, vet Memphis radio salesman joined the WHHM sales staff and will head up local sales, while general manager Cecil K. Beaver will direct the national biz for the Memphis LBS outlet.

Wendell Campbell Shift Cues CBS Chi Revamp

Chicago, Aug. 14.

The Chi CBS operation is undergoing one of its periodic staff realignments with some top level changes in the offing. Wendell Campbell, currently the Western CBS sales manager, will move to New York in a week or so to fill the Radio Sales director vacancy left when Carl Burkland was made chief of Columbia's company-owned AM stations. No replacement has been indicated for the Windy City web sales job.

Gil Johnson is due in from his Gotham Radio Sales berth to take over as WBBM sales manager. Latter slot has been vacant since Ralf Brent's resignation last month.

Campbell has held down the net sales job here for the past year and a half, coming to Chicago from the general manager post at WCCO, CBS' Minneapolis station.

Inside Stuff—Television

Ad agencies will spend an estimated \$40,000,000 of clients' money in Hollywood next year on vidpic blurbs, according to Five Star Productions' top Harry McMahan. He told the Society of Motion Picture Comptrollers that \$4,500,000 will be spent on blurbs this year with orders snowballing. Agencies, he added, will naturally control television film production. Blurbs are only a part of the overall television film scene. Current year's expenditures include \$6,500,000 for sponsored shows and another \$5,500,000 on open end shows. It's a rough business, he pointed out, and only 40 of the 350 vidfilm producers in business two years ago are still in existence. Five Star, he added, operated for 16 months in the red and is now making a net profit of less than 5% on its TV film commercials.

Latest argument over what constitutes good video programming on the Coast started over coverage of a Hollywood gang murder. KTTV had a cameraman at the scene 20 minutes after the police arrived. KECA-TV featured a special telecast with L. A. Herald-Express newsmen who covered the crime. KTLA didn't touch the story and veepee Klaus Landsberg demanded "Why glorify these things?" Other stations retaliated with a reminder that Landsberg covered the slaying of a 10-year-old girl in neighboring Santa Ana some months ago. Consensus was that "news is news" although sometimes unpleasant and vulgar.

DuMont web has lined up a special tribute to the late Babe Ruth tomorrow night (Thurs.), during which viewers will be solicited by past and present major league ballplayers for contributions to the Babe Ruth Foundation. Dizzy Dean is to emcee, with Mel Allen assisting. Show is to run from 9:30 p.m. to midnight.

Group of major league managers will act as a panel to answer baseball questions submitted by viewers and the show will also spotlight Dean's "Talent Scouts," in which the ballplayers will perform. Film clips of Ruth's career will be spotted throughout the show.

Claire Mann, whose "Glamour Show" was repacked for 39 weeks recently by Buitoni Macaroni, is lensing 16m film clips during her current vacation in Europe for use on the show when she returns. Besides filming the way spaghetti is made in Rome, she'll also safari in Africa to lens the native women. Her program resumes Oct. 1 via WJZ-TV, N. Y.

William Holland, prez of Hyperion Films, and Jerry Albert, formerly of United World Films, have formed Holbert Productions to lens 13 quarter-hour vidpic, "Rockets Are My Racket."

Series will star police sergeant Audile Walsh, who has worked for the FBI, and will be scripted by Bruce Elliott. Walter Strate will direct and Fred Beraud will lens. Show will be distributed by Hyperion.

WNBT, N. Y., is increasing the length of its "shared" station identification breaks (those which give its call letters with a plug for a spot bankroller) from eight seconds to 10. New policy will also go into effect on NBC-TV's other owned-and-operated outlets, due to the increasing popularity of this kind of commercial.

Rate for the spots will be one-half the 20-second rate.

Experimental Tintcasts Beamed By Zenith in Chi

Chicago, Aug. 14.

Color television has arrived here but without any fanfare. The Zenith Radio Corp. is currently beaming experimental color telecasts on its Channel 2 as part of the company's researchers' test projects.

Zenith is studying the several color systems, including the CBS field sequential method and the RCA compatible system. When queried, Zenith spokesman emphasized that the experimental testing of the various systems is not a company endorsement of any particular method.

Zenith, incidentally, is slated to lose Channel 2 which under the FCC channel allocation blueprint goes to WBKB, presently occupying Channel 4. Zenith has protested the shift.

WIP to Count Pollen

Philadelphia, Aug. 14.

Pollen allergy sufferers will get ample warning beginning tomorrow to prepare for "sneezy" days, thanks to WIP which will give the official pollen count on news broadcasts at 12:15 p.m. and 2:15 p.m., for the next 47 days.

Approximately 5% of the population in this area is estimated allergic to pollen and this group is the target for the broadcasts by WIP arranged in conjunction with the Department of Public Health.

Daily reports will list pollen counts from the city's nine counting stations, and WIP listeners will get a showmanship review of the situation, from the news announcers' leadoff: "Well, it's a four handkerchief day."

Johnson Vice Lane As WAGE Gen. Mgr.

Syracuse, Aug. 14.

H. Douglas Johnson, Jr., pioneer publicity promoter and former ad agency man, has been named general manager of WAGE here, succeeding his uncle, William T. Lane. The latter is expected to take a radio executive post in the south, as yet unannounced.

Johnson, who founded the first local publicity agency as well as serving as home secretary for U. S. (Onondaga County) Rep. R. Walter Riehlman (R). He was formerly associated with WAGE is news editor.

'HOMES FOR SALE' SET AS TELEVISION SERIES

Pilot film of a projected television real estate program, "Homes For Sale," will be unveiled for the 250 member builders of the Long Island Home Builders Institute tonight (Wed.) in Garden City, N. Y.

Picayune Productions, which has been working on the project since April, has been developing the stanza for the LIHB. It will be a 15-minute show giving coverage each week to a specific L. I. housing project including its facilities, schools, commuting, shopping, etc. "Homes" is emceed by Ed Stokes, with Newt Stammer and Bob Houston as writer-directors.

Beaumont, Tex.—The Enterprise Co., local newspaper publisher, owner and operator of KRIC and KRIC-FM, applied to the FCC for a TV outlet permit to operate on Channel 6, according to E. C. Davis, veepee and biz manager. There are two TV applications pending for here, one filed in July, 1948, by the Lufkin Amusement Co., and the second in March, 1949, by the Sabine Television Co., headed by Miles F. Leche.



Eileen BARTON

ANCHOR HOCKING'S
BROADWAY OPEN HOUSE
NBC-TV-11 P.M. TUES-THURS-FRI

Direction: M. C. A.

See CHARLIE CURRAN

Seaboard Studios Inc.
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announce the appointment of
George P. Hollingbery Company
as their Exclusive National Representatives ★



New York, Chicago, Philadelphia, Boston, Detroit,
Minneapolis, Milwaukee and Cincinnati
will continue to be represented by WGN, Inc.

WGN • 720 on your dial • MBS

WGN-TV • Channel 9 • Dumont

TELEVISION FILM COMMERCIALS

that Mean Business!

It's the dollars-and-cents RESULTS that count . . . in television advertising . . . and your TV COMMERCIAL . . . on film . . . is the salesman that bears the responsibility . . . for getting audience interest . . . holding it . . . and paying off . . . through SALES . . . and more SALES!

That's why responsible agencies . . . like DUANE JONES . . . select job-proven producers . . . like NATIONAL SCREEN SERVICE . . . to tell the Television SALES STORY of MENNEN . . . in the professional manner . . . that comes from more than 30 years of experience . . . in producing the best in short, punchy, showmanship-packed advertising films!

That's why other top agencies . . . and smart advertisers . . . call on NATIONAL SCREEN SERVICE . . . to put their KNOW-HOW into TV-FILMS that SELL!

When YOU are looking for TV-FILM COMMERCIALS . . . OPENINGS . . . or other TV-FILM requirements . . . remember that NATIONAL SCREEN'S extensive facilities, experienced craftsmen . . . and creative ability . . . applied to YOUR product . . . will produce TV-Films . . . that MEAN BUSINESS!



THE ADVERTISER
The Mennen Company

THE AGENCY
Duane Jones Company, Incorporated

THE PRODUCER
National Screen Service



NATIONAL SCREEN SERVICE • 1600 BROADWAY, NEW YORK 19 • CIRCLE 6-5700

Tele Followups

Continued from page 31

was by Maria Tallchief, a top ballerina, who provided a lively albeit standard bit of toe terping with her interpretation of the pizzicato from "Sylvia." She was spotted well enough, to provide an interesting interlude.

Ralph Bellamy returned to CBS-TV's "Man Against Crime" Friday night (10) after a five-week vacation, displaying the same type of hard-bitten private-eyeing which made the show one of the top raters last season. (Camels have kept "Man" on the air through the summer, with Robert Preston substituting for Bellamy.) With regular scripter Lawrence Klee also on vacation, Phil Reisman, Jr., who's been filling in, came up with a clever yarn to explain Bellamy's absence. Seems he was on special duty with the Office of Naval Intelligence during the last five weeks. That, in turn, led into Friday night's yarn, which had the Army Intelligence tap him for a special Soviet spy-catching routine.

Bellamy scored solidly as the tough sleuth. His voice after the beating it took while he starred on Broadway in "Detective Story," is back to normal, and he tossed off Reisman's pat dialog in the requisite smooth style. Small supporting cast, topped by Frank Thomas as the chief Stallite, was good. Yarn had considerable suspense and an okay trick ending to sustain interest. Mel Burke reined the players and cameras handily, even though some of the production cues misfired. Production mountings lined up by Edward J. Montagne were standard for the show.

Steve Allen ambled through his cross-the-board CBS stanza Wednesday (8) in the easy-going man-

ner that made his 90-minute stint pleasant early afternoon viewing. Allen paced the overlong program neatly interspersing his wry comments with some interesting guest personalities.

Allen's warm, congenial styling was allowed plenty of camera time but he never became tiresome or obtrusive. Production values were topflight and the guests were selected with care. Singer- pianist Nelly Golette headed the talent roster. Making her first N. Y. video appearance Miss Golette sped through a version of "C'est Si Bon" but scored effectively with her key-boarding of "St. Louis Blues." She seemed a trifle nervous on her "Si Bon" vocal, which may account for the hurried pace, and her pleasant piping should warrant further TV spotting.

After a brief chat with Allen, Claudia Pinza delivered an okay rendition of "Martina." Miss Pinza displayed a nice voice and video savvy on this one number. Foster Johnson, Negro tapster, clicked with his fast stepping and Marty May garnered some yocks in his monolog turn. Allen's casual air kept it all on an extremely informal side.

Camera work was quick and effective all the way.

"Short Story Playhouse," Standard Oil's hiatus replacement for the Wayne King show on the NBC-TV midwest web, hit its stride last Thursday night (9). With the aid of some standout thesping and a story as top calibre as the overall production, the half-hour dramatic show this time attained something of the quality stature which has marked other Chi NBC offerings. Show retains the narrator technique but in this case Robert Breen's chorés were pretty much circumscribed. The yarn was almost entirely unfolded by the actors with narrator Breen stepping in to make the transitions between sequences. When used in this way, the narrator device provides fluidity without being unduly obtrusive.

A solid original yarn penned by Doug Johnson was used although there was some ambivalence whether to play the story for its satirical humor or its dramatic effect. Briefly, the tale involved the fondness of a middle-aged married man for his favorite chair. When his wife and daughter decide to do over their home, calling in the services of a hotshot interior decorator, the chair is sold to a second hand dealer. The chair, by this time, has become a symbol to the old gent and its discard brings to the fore the frustration and bitterness resulting from years of domination by the distaff members of his family. It's at this point that satire gives way to melodrama with weakening results. Yarn gets back on the track of the payoff, however, with the harassed hubby paying the second hand dealer \$10 a week for the privilege of coming to the store to sit in the chair each evening while he reads his paper

and smokes his after-dinner cigar. Major honors go to the cast who shaped the yarn into fine entertainment. Cliff Soubier was especially effective as the henpecked husband, showing a strong touch in both the whimsical and dramatic sequences. Betty Arnold, likewise, was excellent as the wife. Vera Ward, Elinor Engle and Russ Reed handled their supporting roles professionally.

This segment was directed by Ben Parks with Ted Mills holding the production reins.

As usual, Standard's commercials were first-rate with Jim Hamilton and Wed Howard gabbing.

Dr. Roy K. Marshall's "Nature of Things" show via NBC-TV Fri. (10) was highlighted by a first-time demonstration of RCA's new walkie-talkie-lookie." A complete TV camera, it's mounted on the back for use in covering remote events such as horse races, parades and similar spectacles.

As an example of some of the back-pack transmitting station's practical applications, Dr. Marshall trained the camera lens on a microscope eyepiece to disclose paramela and other forms of protozoa. It was brought out that through the new development whole classrooms could peek at slides. Moreover, industrial processes could be safely observed with the unit.

Demonstration took place in the observatory of Philadelphia's Franklin Institute where photographs of the moon were also shown viewers. Rainy weather prevented an actual pickup of the satellite. Originating from Philly's WPTZ, the program was the fourth and last of a series called "How Television Works." Dr. Marshall's explanations, per usual, were lucid and forthright.

Program Hoopla Marks WPIX, WJZ-TV Antenna Switch to Empire State

Two Gotham video outlets, WPIX and WJZ-TV, marked the moving of their antenna sites to the Empire State Building with special programs last week.

WJZ-TV, which also increased its power at the same time, had scheduled an aerial event, involving four jet planes converging on the tower from the points of the compass, for the occasion, Thursday (9) at 7:15-7:30 p.m. However, inclement weather forced cancellation of the sky display.

In its place, the ABC key beamed a remote from the White Plains, N. Y., air defense filter centre, which wasn't presented with any polish. Outlet then switched back to the studios where Walter Herlihy quizzed ABC engineering v.p. Frank Marx on technical data concerning the power boost and the new site.

Constance Moore, who soon will be featured on ABC-TV's upcoming "Meet Me at the Waldorf," asked some intelligent questions about the move and gave the technicians the orders to effect the change. After a one-minute blackout during the switchover, station came back on the air with a stronger image less susceptible to "noise" and other interference. Marx also pointed out WJZ-TV's coverage area will be increased. A random telephone survey of viewers, ABC announced, reported generally better reception.

WPIX, which had hiked its power two days previously, devoted a half-hour show Friday (10) to the antenna move. Program was effectively lensed, with announcer John Tillman at a point on the News Building, the old first site, where the Empire State Building could be seen behind him.

Program was used as a hefty promotion piece, with clips of newsreels lensed by the indie, a segment of the Kefauver crime probe, sports, etc., as samples of its offerings.

Jimmie Powers described the layout of the Empire transmitter. Veepee-general manager G. Bennett Larsen threw the switch effecting the changeover during broadcast of a symphonic pic. Signal showed an improvement. — Brill

Banks in TV Splurge

Minneapolis, Aug. 14. Minneapolis and St. Paul First National Banks have renewed their two KSTP-TV shows, "Hawf Past Eight" and "Dollars and Sense," which are seen in alternating positions Sunday nights, 8:30-9.

First-named has "Hawf," St. Paul Pioneer Press-Dispatch columnist and cartoonist, as its star.

LIBERTY PACTS GIANTS, RAMS PRO GRIDDER

Dallas, Aug. 14.

Liberty Broadcasting System here has announced the signing of a contract for the exclusive network broadcasts of professional football this fall of the home games of the New York Giants and the Los Angeles Rams.

Gordon McLendon, head of the web, will handle the play by play of the Giant games, while Bob Kelley will handle the description of the Rams games.

According to McLendon, the LBS web will be able to bring listeners two topnotch football games each week with an early game from the east and a late game from the west.

'Hollywood Leg Man' Set As Vidpic Series

Hollywood, Aug. 14.

"Hollywood Leg Man," new half-hour vidfilm series in which TV may help to publicize the film industry, has been set as the first venture of Showtime TV Films, incorporated last week in California. With such top scripters as Stephen Longstreet, W. R. Burnett handling the writing chores, "Leg Man" will present the human side of film stars and "glorify their achievements," according to the company's prospectus.

Showtime will work at the General Service Studios, planning to roll the first three shows Sept. 3. Outfit will work with the Voglin Corp., which produced "Pharmacist's Mate" last season for use on ABC's "Pulitzer Prize Playhouse." On the Showtime board are Terence Hunt, Jack Voglin, Herbert G. Luft, Irving Lipsky and Greg Bautzer.

Kansas B'casters Organize

Kansas City, Aug. 14.

Thirty-three radio men from 22 Kansas stations met in Wichita for two days last week to organize a Kansas Broadcasters Assn. Officers are Ben Ludy, WIBW, Topeka, president; Grover Cobb, KVGB, vice-president; and Ray Jensen of KSAL, Salina, secretary-treasurer.

Speakers at the meeting included Virgil Sharp of KOIL, Omaha, coordinator of the Nebraska State network; Dutch Lonborg, athletic director of Kansas University, and Ed Browne, coordinator of radio at K. U.

Next meeting of the group will be held in May, 1952.

San Antonio — Gidney Talley, head of Talley Enterprises, which owns and operates the Hi-Ho Theatre here, has organized Sentry Products Co., which will specialize in making television commercials.

Talley is making a series of spot announcements for both local advertisers and advertising agencies.

NAM's 'Sound Dollar' Pitch to Get 63-Market Screening Spread on TV

National Assn. of Manufacturers has bought time on one station in each of the 63 video markets for a one-shot screening of "Story of 'Kip' Van Winkle" in the next two-week period. Agency is Benton & Bowles.

Quarter-hour film, narrated by Don Ameche, with William Remick starred as "Kip," deals with a young businessman with an \$8,000 legacy who falls asleep in 1939 and awakens in 1951 to find that his money is worth so much less. It's part of NAM's current campaign for a "sound dollar."

Vidpic was produced by NBC-TV's news department, which is also lensing the NAM's weekly tele newsreel, "Industry on Parade." It may launch NBC-TV into documentary TV film production on a large scale.

Pic was directed and written by Arthur Lodge, filmed by Jesse Sabin and edited by Jack Davis, with music edited by Joseph Lesko, all of NBC-TV news. Overall supervision was by NAM v.p. John T. Thatcher and G. W. (Johnny) Johnstone, NAM AM-TV chief.

'Kerry Drake' to Roll

First of the new "Kerry Drake" vidpic series goes into production on Oct. 1. Halperin-Halperin, Inc., producers, are negotiating for a name star for the title role.

Half-hour series is based on the "Drake" comic strip, created by Alfred Andriola. Les Halperin was until recently president of Motion Pictures Stages, Inc., and Stanley Halperin has been with William Morris Agency for 12 years.

FOR SALE

Just the house you've been looking for at the price you want to pay. Beautifully landscaped garden facing south, located heart of Manhattan, East 60's. Accessible transportation, suitable private residence or 2 duplex apts. 11 rooms, 3 complete baths, 5 wood burning fireplaces, new gas heat, new kitchen equipment, including electric dishwasher. Bought on moderate terms, vacant. For further information call M. C. Berg (Owner) 143 E. 62nd St., TE 8-4850.

KLIX

In Idaho's Fabulous Magic Valley
Ask HOLLINGBERRY
ABC at Twin Falls, Idaho

FOUND

A magazine article that gives the real "uptown-to-downtown" low-down on Broadway!—Where?

In your September HOLIDAY! It's jam-packed with great pictures, lively anecdotes, fabulous facts and fancy figures! Be sure to read "Broadway" in your September HOLIDAY!

NOW AT YOUR NEWSSTAND!

HOLIDAY

the magazine of People, Places and Pleasure
A CURTIS PUBLICATION

IN WFIL-ADELPHIA

It's Not the Watts, It's What Watts Do!

Engineers at WFIL, Philly's ABC net affiliate, are all steamed up these days. The wave slaves resent slighting references to the strength of their 5,000-watt baby.

They want it known that these are the lustiest 5,000 watts in the business... all muscle... blanketing the vast 14-County Philadelphia Retail Trading Area and a terrific bonus zone with a powerful, selling signal.

How come? Because WFIL is first on the dial in the 560 spot. Engineering tests show that WFIL's 5,000 watts, operating at 560 kilocycles, provide coverage equal to 100,000 watts at 1120 kilocycles.

In other words, WFIL's signal is worth 20 times the power at double the frequency.

So to fully cover this \$6 billion market—America's third largest—pick the watts with a wallop. Schedule WFIL.



560 kc

The Philadelphia Inquirer Station

Profitable TV Audience
exclusive with

WGAL-TV

Channel 4

LANCASTER, PENNA.

Only TV station in this large
with Pennsylvania market area

Clair R. McCollough, Pres.

Represented by

ROBERT MEEKER ASSOCIATES

New York Los Angeles • San Francisco Chicago

NBC
TV AFFILIATE

A STEINMAN STATION

Your Lucky Strike Hit Parade

presents to all our friends during our 8 week hiatus
a special summer service!

SNOOKY LANSON SAYS:
Look for this listing
every week



Your Lucky 7 Tunes that you would have heard last Saturday

as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.

KAREN WILSON SAYS:
We'll be back September 8th

DOBOOTHY COLLINS
SAYS:

**Be Happy-
Go Lucky!**



1. TOO YOUNG

2. COME ON-A MY HOUSE

3. MY TRULY, TRULY FAIR

4. SHANGHAI

5. BECAUSE OF YOU

6. SWEET VIOLETS

7. THE LOVELIEST NIGHT
OF THE YEAR

RAYMOND SCOTT SAYS:
Have a Happy
Go Lucky Summer!



Enjoy "Assignment: Man Hunt," friends
This summer on TV—
For chills and thrills a-plenty, it's
The tops in mystery!



See your
Lucky Strike Hit Parade
Summer TV replacement

"ASSIGNMENT:
MAN HUNT"

Saturdays at 10:30 P.M.
NBC Television Network

108th TV Station

Continued from page 37

switch from Channel 8 to Channel 11.

Presence of a "surplus" station in Atlanta stemmed from the merger in June, 1950, of companies publishing The Atlanta Journal, p.m. sheet, and Constitution, a.m. rag. Journal owned and operated WSB-TV-AM & FM, while Constitution owned and operated WCON-AM & FM and held license for MCON-TV, which would have been city's third TV mill and nation's 108th and was about ready to hit the air.

Under FCC's anti-duopoly regulations, Atlanta Newspapers, Inc., company formed to publish merged papers, had to get rid of an AM & FM mill and surrender one TV license. WCON-AM & FM, ABC affiliates, were shuttered and WCON-TV license ostensibly tossed back into FCC's pot.

Then came the formation of Broadcasting, Inc., and the offer of \$525,000 for the surplus TV facilities which Atlanta Newspapers, Inc., had on its hands.

As soon as deal was announced, a vigorous protest was filed with FCC by the Georgia Board of Regents in behalf of Georgia Institute of Technology, state school which owns and operates WGST, combo ABC and MBS affiliate. They contended transfer of the WCON-TV license to the new company would "jeopardize WGST's broadcasting position." They were later joined by E. D. Rivers, Jr., owner and operator of WEAS, a 10 kw indie in Decatur, Ga., which is actually a part of Atlanta, although county seat of DeKalb County. Rivers, Jr., is son of ex-

Gov. E. D. Rivers, Sr., who heads a radio chain of his own.

Both WGST and WEAS have applications on file for TV stations in Atlanta. They maintained that Channel 8 (the surrendered one) "should be thrown open for all applicants desiring to apply for it."

Tech's reps pointed out to the commission that when Journal-Constitution merger was proposed, the new company said they would surrender one of their two TV licenses and that the FCC accepted this condition in okaying the consolidation of the properties.

Both Tech and Rivers contended that if the sale to Broadcasting, Inc., should be permitted the proposed reallocation of channels in the Atlanta area would shut out anyone else from getting an Atlanta outlet over the frequencies now used for video.

The FCC was put pretty much on the spot and conceded the original plan was for surrender of one TV license by ANI and that the proposed sale "is obviously not in exact compliance" with that understanding. It asserted that the proposed sale would, however, fulfill the spirit of the condition by eliminating any dual ownership of outlets by Atlanta Newspapers, Inc.

F. M. Spratlin, chairman of the Board of Regents Radio Committee, speaking on behalf of WGST, said:

"We are disappointed. We have had an application in for three years for a television station. We are sorry we were not given an equal hearing on the merits of the application for the new channel."

WNBQ

Continued from page 24

"profit" side of the station's ledger is top secret. But despite its uneconomically cramped facilities which forces nightly striking of the "Final" sets, it is assumed the station comes out ahead at the end of the year on this phase of its operation.

Interesting sidelight to the segmented structure of the hour is that the spot revenue exceeds that brought in by the shows themselves. The 60 minutes hold six 20-second station break spots and six eight-second plugs. This is due to bring in over \$700,000 this year while time revenue for the five shows will earn about \$550,000.

These estimates are weighed to take in frequency discounts, but because of the numerous bankrollers who buy into the block for a 13-week specialized campaign, frequency rebates are held to a minimum. If the time were to be purchased outright for 52 weeks by one or more sponsors, it would only bring in something like \$400,000 plus the two on-the-hour and the half-hour station breaks.

Programwise, "Five Star Final"

runs the gamut from weather to music. The 10-10:10 slot is occupied by Clint Youle's weather show and is followed by the five-minute Dorsey Connors' femme service briefs. Clifton Utley takes over the 10:15-10:30 segment for his nightly newscast. (Alex Dreier works the news portion on Sunday nights.) The 10:30-10:45 period is filled by Tom Duggan's sports show while Herbie Mintz winds up the hour with 15 minutes of keyboarding and show biz chatter.

When queried as to the station's total take for its overall local operation, WNBQ sales manager John McPartlin merely smiles like the cat that just downed the golden canary and says "it's terrific."

NBC's Grid Grab

Continued from page 24

shows on Saturdays during the season.

While the NCAA has not expressed an opinion on the subject, it's believed that it might welcome any competitive programming worked out by ABC or DuMont. Any shows they might do, by representing still another form of competition to football, would give the association another necessary yardstick to measure TV this fall. If the group, on the basis of this year's findings, decides to ban all live video in the future, it's conceivable that the TV nets might be able to program sufficiently strong shows to keep prospective customers home by their receivers, even though there is no football for them to watch.

Besides coming up with a strong enough program lineup, ABC and DuMont will also be faced with the problem of station clearance. There are currently 39 single-station markets and it's believed that they'll carry the complete NCAA football schedule, whether they're primary affiliates of NBC or not. On the brighter side, however, is the fact that part of the NCAA plan includes a complete blackout on football for each market three weeks out of the season. ABC and DuMont could probably pick up those markets on the Saturdays when they have no football.

As for the programming problem, the webs must decide whether to attempt studio shows, which might be too expensive for afternoon viewing until they lure a sponsor, or go for some less ambitious types of program.

Screen Gems

Continued from page 28

the spot rate is from \$50 to \$99, the charge per film will be \$25; under \$150, the charge is \$35; and over \$150, the station will pay \$50 per film.

Initial package features film to go with standard disks recorded by such artists as Peggy Lee, Artie Shaw, Ethel Smith, Tony Martin, Red Foley, Bing Crosby and the Andrews Sisters, Stan Kenton, etc. Visualizations for these feature either live dancers in routines choreographed especially for the music, or limited animation. It's planned eventually to use roller skaters, ice skaters and dramatic actors to simulate the story told by a song.

No money passes between the record companies and S-G, since it's hoped the films will work out to the mutual advantage of both. However, the potential value of the "Toons" in plugging disks and personalities was pointed up by the decision of Capitol to reissue Peggy Lee's "There'll Be Some Changes Made," on the assumption that the new video deejay shows will bring the disk back to prominence.

Will Baltin, former exec secretary of the TV Broadcasters Assn. and now sales manager for the series, leaves this week on a nationwide tour of the country's 63 video markets to introduce the "Toons." Present plans, Baltin said, call for the firm to supply a fresh batch of the films to stations each month, which can be used with new tunes. S-G is prepared to turn them out at a rate of 20 per month, he said.

Detroit—John Pival has been appointed manager of WXYZ-TV, it was announced by James G. Riddell, president. Peter Strand, director, was named to take over Pival's former duties as program manager of ABC's video outlet here.

Minn. Claims Smallest Town With AM Station

Minneapolis, Aug. 14.

State boasts what it believes to be smallest town with a commercial radio station. Town is Albany, 50 miles from here, with 900 population. Station, KASM, a 500 watt, represents an investment in excess of \$20,000 and operates daytimes.

Station's owner is Stearns County Broadcasting Co. and William Blathner and U. J. Keppers are general managers. KASM recently joined the Liberty Broadcasting System and it now offers the big league baseball game of the day as one of its programs, which otherwise mostly comprise musical recordings. Incidentally, the "game of the day" is unsponsored and costs the station a substantial sum. Practically all of the station's advertisers are its own and adjacent small-town merchants, along with purveyors of farm products. Town is only 20 miles away from St. Cloud, which has population of 30,000 and two radio stations.

RWG Bid

Continued from page 25

eventual outcome of the jurisdictional issue.

On the Coast the Screen Writers Guild unhooked a membership campaign urging all video scripters to join its Television Writers Group. Via a telephone drive and ads in the trade press, SWG cited the ALA Council decision that TV writers' jurisdiction resides at present in the ALA's TWG east of the Rockies and in the SWG's TWG west of the Rockies. As of July 25, SWG noted, "We have begun to organize, bargain for, service and represent all writers in the TV industry on the Coast."

RWG replied in ads that the ALA Council move was "taken regardless of the desires of actual working TV writers on either coast. The decision was made from above, arbitrarily, and in a manner contrary to the Constitution of the ALA." RWG added it is "confident" that TV writers will show preference for a union which has "negotiated contracts with networks, producers, sponsors and agencies."

Last month RWG angered the other ALA guilds when 100 tele writers filed NLRB petitions asking for an election and naming RWG as bargaining agent. Meanwhile, however, RWG asked for and secured postponement of action on the NLRB petition until Sept. 15. Move was made reportedly in hopes some compromise might be effected before the machinery for an election, and a knockdown ALA-vs.-RWG fight starts rolling.

TVA, Screen Guild

Continued from page 37

part, TVA announced that it will definitely withdraw from the ballot in the NLRB poll of talent employed by 10 eastern pic producers.

NLRB, which heard argument on the network vidpix issue last week, has not yet announced a decision. However, it's figured in the trade that the SAG-TVA moves constitute an invitation for the NLRB to put all the network performers into one unit, as a stepward peace between the factions.

International board of the 4A's, announcing the TVA-SAG moves, passed a resolution expressing gratification and requesting that further meetings between the talent unions take place "to promote the collective bargaining interests of all performers in the 4A's."

In a general settlement, a question to be worked out is jurisdiction over film turned out by indie packagers. A possible solution would be for each side to continue to bargain with employers with whom they have had dealings in the past. Both sides would have conferences to keep conditions uniform.

Available Now! Live Dramatic TV Childrens' Show

"THE MAGIC SLATE"

6 TO 6:30 APPEAL WITH TOP SUNDAY NATIONAL NETWORK LINEUP

For kinescopes and statistics contact:

GRANT * SANDBERG * HOPKINS PRODUCTIONS

Room 3500 • 35 East Wacker Drive • Chicago 1, Ill.

TV Producers on Coast Seek Mooney Successor As Code Administrator

Hollywood, Aug. 14.

National Society of Television Producers Board will meet next week to pick a successor to Martin Mooney as Code Administrator. Mooney was in office less than a week when prexy Louis D. Snader announced he had resigned. Mooney said he'd been fired.

Six or seven candidates are under consideration. Session will also hear labor advisory group suggestions on reaching agreement on union scales conditions taking video's potential into consideration. Fear has been expressed that current conditions patterned after those in the film industry will either price telepix out of the market or force producers to go to Europe to make films.

Jene Home Permanent Set for ABC-TV Debut

Chicago, Aug. 14.

Jene Sales Corp., home permanent wave processor, has bought the 9- to 9:30 (CST) slot on alternate Thursday nights on ABC-TV for its network debut. Jene and agency, Rodgers & Assocs., are currently shopping around for a show to put in the spot for a Sept. 27 preem.

WCOW Preems in St. Paul

Minneapolis, Aug. 14.

A five-hour "open house" inaugurated a new Twin Cities area radio station, WCOW, South St. Paul. New station's programs will be designed primarily for rural families in its area, which extends about 130 miles in all directions, according to Reinhard Steinley, general manager.

It goes on the air each day at 4:47 a. m. and signs off at local sunset.

ATTENTION Television and Radio

For sale or lease, completely equipped 1,450 seat theatre, one floor. Includes building 90'x170', large stage, 8y left, dressing rooms, recently modernized. Centrally located Los Angeles metropolitan clear vision area. Consider small cash payment on complete sale. Amusement Realty Company, 119 S. Beverly Drive, Beverly Hills, California, CRedview 5-1542.



Courtesy of M-G-M
Now appearing with
DONALD O'CONNOR
in "THE MILKMAN"
(Universal-International)
Management WILLIAM MORRIS AGENCY

COLLEGE GRAD

Radio writing credits. Desires package, radio, TV affiliation. Work like a horse. Can live on hay. Box V-913. Variety, 154 W. 46th St., New York 19.

FOR RENT REHEARSAL SPACE COMPLETELY EQUIPPED

445 So. Fort
DAY, WEEK or MONTH
Further Information Call
T. MANN CH 3-5646 New York City

WJBK delivers the Goods
YOUR GOODS...
WITH SALES PUNCH

It should happen to YOU! WJBK's Jack the Bullboy, America's No. 1 disc jockey, presented five different recorded singing commercials, asking listeners to call in their first choice, and offered prizes for the first 100 telephoning. Their pandemonium broke loose. 100,000 telephones and eleven phone exchanges were knocked out of order. That's the kind of wallop a WJBK commercial packs.

WJBK-AM - DETROIT

WJBK-TV - CBS and DUMONT Affiliates

THE STATION WITH A MILLION FRIENDS

National Sales Headquarters: 488 Madison Avenue, New York 22

Eldorado 5-2455

Represented Nationally by THE KATZ AGENCY, INC.

IT'S A BRAND
NEW
HALF-HOUR SHOW

IT'S ANOTHER
ZIV

IT'S A SOCK
HIT!

BIG NAME
AUDIENCE-GETTER!

THE FUNNIEST, SUNNIEST ON RADIO TODAY!
TRANSCRIBED FOR LOCAL SPONSORSHIP!

Starring **IRENE DUNNE** AND **FRED MACMURRAY**

In the
fun-packed,
action-filled,
half-hour
Comedy-
Adventure...

"**BRIGHT STAR**"

★ WITH HARRY VON ZELL ★ AN ALL-STAR SUPPORTING CAST
★ SPARKLING SCRIPTS AND PRODUCTION
★ BRILLIANT MUSICAL SCORES AND DIRECTION



It's a riot of newspaper feudin', fuss'n and fun!

NOT JUST ONE, BUT

TWO

HOLLYWOOD STARS
READY TO GO TO
WORK FOR YOU!

Each half-hour program a complete episode!

It's action-tell, event-tell
fun for the entire family!

THEY MAKE
**RATINGS
JUMP!**

THEY'RE TERRIFIC
BOXOFFICE WITH MILLIONS
OF WAITING FANS!

She's an editor who hates reporters...
He's a reporter who hates bosses...

THEY MAKE
**LISTENERS
BUY!**

LAUGHING THEIR WAY
RIGHT INTO THE HEARTS
AND POCKETBOOKS OF
YOUR AUDIENCE!

Five distinct Sponsor Identifications for you
including three full length selling commercials!

FOR THE

TOP

PROGRAM IN YOUR
MARKET... WRITE
WIRE OR PHONE...

FREDERIC W **ZIV** COMPANY
Radio Productions
1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK HOLLYWOOD



On the Upbeat

New York

Lucky Millinder orch heading out on a string of one-nighters in the south beginning Aug. 30. . . **Norman Granz** planned back to Los Angeles Sunday (12) after setting plans for "Jazz at Philharmonic" tour beginning Sept. 14. . . **Illinois Jaquet** orch into the Band Box, Chicago, Sept. 6 for two weeks. . . **Lennie Tristano's** new sextet filling out bill at Birdland, N. Y., until Aug. 23. **Tommy Reynolds**, M-G-M Records artist, opened at the Rustic Cabin, Englewood, N. J., Tuesday (14). **Savannah Church** III into the Beachcomber, Wildwood, N. J., Aug. 20. **Buddy Johnson** orch opens at the Club Harlem, Philadelphia, Sept. 17. . . **Sammy Kaye** looking for an additional male vocalist. **Elliot Lawrence** cuts his first sides for King Records, Aug. 21. **April Stevens**, who continues as Victor artist, not set for Capitol Records deal as reported.

Chicago

Ray Pearl into Crystal Lake, Mich., Aug. 17. . . **Ben Arden** held over at the Deshler-Wallick Hotel, Columbus. . . **Tommy Conley** into Club Annex, Sandusky, O., Aug. 14. . . **Norm Dyren, Jr.**, returns to Three Brothers Club, Springfield, Ill., this week for a month. . . **Dirk Courtenay**, who two weeks ago grabbed 40 hours of d.j. work on WMAQ, is also going to do two tele shows this fall. . . **Ethel Smith** headlines at the Indianapolis Dairy Show Oct. 6. . . **Jane Turzy Trio** heads north into Canada to Bassill's, Toronto, Aug. 14-25, then set for Sioux City Fair, Sept. 6-9. . . **Eddie Hubbard** and frau doing a new platter show on WENR, mid-night to 1 a.m., starting Aug. 20. . . **Bob Vincent** crooning at the Century Club, Mankato, Minn., starting Aug. 27 for two weeks. . . **Tune-Criers** set for a session at the Club Lido, Wichita, Aug. 21. **Art Kassel** has published "Oh, How I Miss You" on his own hook. **Chick Kardale**, former contact man with Decca Music, going into record exploitation and setting up office here. . . **Jimmy Palmer** snagged Labor Day engagement at Lakeside Park, Denver, beginning Aug. 30 through Sept. 9. . . **Ken Griffin** with another organist first for the Chase Hotel, St. Louis. . . **Jane Turzy Trio** into Moe's Main Street, Cleveland, Aug. 16. . . **Bob Atcher** cut his first session for Decca with "Lonesome, So Lonesome" and "I'm Going to be a Father" his first two sides. . . **Gloria Savitt**, former vocalist, joins new trio, Flamingo, which opens at the Frolics, Minneapolis, today (15). . . **Nellie Latcher** into the Zanzibar, Denver, Aug. 20 for two weeks followed by **Four Knights** and **Turk Murphy** band. . . **Larry Faith** band held over for another seven weeks at the Melody Mill Ballroom before **Jan Garber** comes in Sept. 12. . . **Page Cavanaugh** group into Angelo's, Omaha, Sept. 7 for two frames and then inked for Bassill's, Kokomo, Ind., Sept. 21. . . **Hal McIntyre** set for a month at the Roosevelt, New Orleans, beginning Aug. 23. . . **Ken Harris** orch has a month stand at the Rice Hotel, Houston, teeing off Aug. 23. . . **Don Reed** orch has a Labor Day session at the Tulsa Country Club. . . **Will Back** orch holds down at the Claridge, Memphis, Aug. 31 for four weeks.

Hollywood

Clyde Rogers, vocalist with **Freddy Martin** for five years, formed his own band and opened at the Wilton Hotel, Long Beach, for a break-in date. . . **Frank DeVoi** vacationing in Mexico City. . . **Louis Armstrong** set for a four-weeker, starting Dec. 14, at the Blue Note, Chicago. . . **Elliot Lawrence** inked a two-year disk pact with King Records. . . **Eddie Oliver** orch into "Song in My Heart," **Jane Froman** biopic at 20th-Fox. . . **Louis Jordan**, fronting a big band for the first time in his career, set for a three-month tour of one-nighters starting Sept. 20. Initial date will be in Phoenix, where he now resides. . . **Sonny Burke** orch set to open at the Palladium Oct. 2.

Pittsburgh

Vaughn Monroe booked for a one-nighter at West View Park Aug. 24. . . **Frank LaMark** replaced **Al Mauroni** in Tommy Carlin's sax section. . . **Joey Sims** and **Bill LeRoy** bands set for Pennsylvania State American Legion convention here. . . **Ted Perry**, ex-Shep Fields vocalist who quit to go

into investment business, doing an occasional singing job again and is currently with **Jack Purcell** orch at Vogue Terrace. . . **Bobby Aiello**, formerly with **Baron Elliott** and **Clyde McCoy**, off for Los Angeles to study music at UCLA. . . **Buddy Laine** band to Vermillion-on-the-Lake, O., for a run. . . **Marion Morgan** booking for Copa week of Aug. 27 erased. . . **Skip Nelson**, **Glenn Miller** alumnus, is now regular vocalist with **Walter Gable** band at Ankara. . . **John (Jazzy) Gurney** is not only with **Lee Kelton's** staff band at WJAS but he's also on the station's engineering crew.

Band Review

GORDON BOSWELL ORCH (6)
Green Gables, Phoenix

Bob Gosnell, whose flair for showmanship has elevated Green Gables to an important tourist attraction, has completely revamped his entertainment policy in booking the **Gordon Boswell Dixieland** crew.

Band, formerly fronted by **Johnny Boswell**, is an anachronism in this old-English-style eatery, heretofore dedicated to society and concert music. But it has caught fancy of payees and is set for this stand well into 1952, long bookings here being the rule rather than the exception.

The Boswell outfit, originally from Chi, has been in and out of several Phoenix niteries during the last year and -rates as a strong click with Dixieland devotees. Lineup includes bass fiddle, trumpet, piano, drums, trombone and clarinet, with some doubling in brass and reeds.

Band can deliver with the best of the small Dixie combos and carries a solid beat. Rep is varied, with heavy emphasis on such oides as "Carolina in the Morning," "Basin Street Blues," "My Gal Sal," "Muscat Ramble" (theme), and "When You're Smiling." Change of pace is injected with such slow numbers as "Sugar Blues" and "Battle Hymn of the Republic."

Band plays dance music through dinner sesh, cutting loose with Dixie arrangements from 9 p.m. until curfew. Biz, very boff since Boswell's debut, leaves no doubt that Gosnell is set with a strong attraction for a long spell ahead.

Jona.

International Master Works, Inc., chartered to conduct an electrical transcription business in New York. Capital stock is 200 shares, no par value. Maxwell Okun is a director and filing attorney.

Best British Sheet Sellers

(Week ending Aug. 4)

London, Aug. 7.

My Resistance Is Low. . . Morris
With These Hands. . . Kassner
Ivory Rag. . . Mac Melodies
I Apologize. . . Victoria
My Truly Truly Fair. . . Dash
Jezebel. . . Connelly
Be My Love. . . F.D. & H.
On Top of Old Smoky. . . Leeds
Mockin' Bird Hill. . . Southern
Too Late Now. . . New World
Shot Gun Boogie. . . Connelly
Our Very Own. . . Wood

Second 12

Loveliest Night. . . F. D. & H.
Too Young. . . Sun
God Bless You. . . Carolin
Beggar In Love. . . Cinephonic
September Song. . . Sterling
You Are My Destiny. . . Swan
Unless. . . F.D. & H.
Would I Love You. . . Disney
Life's Desire. . . Lennox
Sweet Violets. . . Morris
Little White Duck. . . Southern
Smoky M'n't'n Boogie. . . Connelly

ASCAP Speeds Up Qtrly. Payments

New payoff plan tested by the American Society of Composers, Authors and Publishers for the last quarter (July 1) will be adopted as a regular practice for subsequent payments.

In the past, ASCAP checks were sent out from 10 to 15 days after the end of the quarter but squawks from members over late payments forced the society to speed up its system.

ASCAP will now estimate members' earnings about 10 days before the end of the quarter and have the checks in the mail not more than a day after payment is due. Miscalculations will be made up in subsequent payments.

Next quarterly payoff is due Oct. 1.

Duke to Chi Blue Note

Duke Ellington has been signed for the Blue Note club, Chicago, Aug. 24 for two weeks. He'll follow with a series of one-nighters and concert dates through the west and Midwest.

Ellington, recently signed by **Joe Glaser's Associated Booking Corp.**, has also been set for a tour of arenas and auditoriums with "The Biggest Show of 1951" an all-Negro unit packaged for the Arena Managers Assn.

Enjoy Yourself Vs. Nazi Song

Hans Fuhrmann, musicologist of the Columbia Broadcasting System, N. Y., agrees with the Munich (Germany) police authorities that the American pop song, "Enjoy Yourself (It's Later Than You Think)" is sufficiently similar to the "Horst Wessel," Nazi marching song, as to brook danger of disorder from neo-Nazis. A Reuters dispatch quotes Munich's police director, **Andreas Grasmüller**. "If a German band plays the song at the request of an American we will still be forced to take action (i.e., close the niter where performed) . . . because it seems to me there must be enough combinations of notes so that it is not necessary to borrow music from Nazi tunes."

The "Horst Wessel" song, whose name is derived from the composer's, is officially titled "Die Fahne Hoch" ("Wave High the Flag"), composed in 1930 by Wessel and copyrighted that year by the Sunnwend Verlag, Leipzig. The American pop is a 1948 copyright by **Edwin H. Morris Music Co.**, authored by **Herb Magidson** and **Carl Sigman**, words and music respect.

Jocks, Jukes and Disks

Disk Jockey Review

HY DAVIS SHOW

With **Davis Davis**
120 Mins.: Mon. thru Fri., 7 p.m.
Participating
WJXN, Jackson, Miss.

Hy Davis has literally wrapped up the disk jockey circuit in and around Jackson, Miss., with his free and easy style of patter that nets him beaucoup listeners over **WJXN, Jackson's** Liberty affiliate. **Davis**, who is a former member of **Tin Pan Alley**, scores with his unique knowledge of the artists on platters he spins of his two-hour nightly stanza.

His knowledgeable delivery and rhythmic style of seguing between numbers are his chief assets. On the commercials, **Davis** has a down-to-earth selling style.

Matt.

Columbus' New Symph On Limited Budget

Columbus, Aug. 14.

This city, which has been without a symphony orchestra for more than two years since the demise of the **Columbus Philharmonic**, will again have a symphony concert season this year with a series of five concerts to be presented by the **Little Symphony of Columbus**.

The Women's Committee of the Philharmonic, is supplying funds from its \$7,000 treasury to underwrite a 28-piece group under the direction of **George Hardesty**, former concertmaster of the Philharmonic and now professor of music at **Ohio State University** here. During its first season the **Little Symphony** will operate under a strict budget.

(**Herm Schoenfeld**, who regularly does the disk reviews, is on vacation.)

Jane Turzy: "Bing Bong Bing"—"I've Got Those Summer Blues" (Decca). "Bing" is another of the multi-voiced gimmick platters, echo-chambered neatly by **Miss Turzy**, whose pleasant piping is easy on the ears. With this new sound experimentation infatuating diskeries as well as the public, this side has a good chance to step out. Reverse should please the songstress' contingent.

Peggy Lee: "I Love You But I Don't Like You"—"Wandering Swallow" (Capitol). Cute lyrics get nowhere on "Don't Like You" despite **Miss Lee's** capable rendition. On previous sides **Miss Lee** has managed to build similarly lyriced tunes but overall lackluster melodic quality dissipates this platter's potential. On the flip **Miss Lee** neatly projects a mellow tune.

Duke Ellington Orch: "Monologue"—"Eighth Veil" (Columbia). Subtitled "Pretty and the Wolf," "Monologue" is a modern-day fable charmingly narrated by **Ellington** with solid instrumental backing. **Ellington** and his sidemen blend neatly throughout. "Veil" shows off the **Ellington orch** at its best.

Gene Rayburn and Dee Flack: "Way Up in North Carolina"—"Dry Bones" (Decca). Wax debut of these early-morning deejays (WNEW, N. Y.) leaves plenty to be desired. Informal, disarming manner which popularized them on the air isn't apparent here. "North Carolina" is a weak novelty and "Dry Bones" will give no competition to the previous renditions by authentic folk singers.

Gordon MacRae: "Cuddle Up a Little Closer"—"Down the Old Ox Road" (Capitol). Coupling of these standards won't harm **MacRae's** stature as a pop vocalist, nor will they raise his stock. "Cuddle" from his costarring pic, "On Moonlight Bay" (WB), is handled with good effect. Flipover is an okay oldie.

Harry James Orch: "You Blew Out the Flame"—"Dreamy Melody" (Columbia). Although orchs have diminished in importance as platter-sellers, **James'** expert handling of these two tunes may go a long way to restore his disk sales power. Reminiscent of the early **James** arrangements, both sides come across solidly. The **Skylarks** work over the vocals effectively. "Flame," a **Johnny Hodges** tune, is made for listening and dancing. "Melody" is an effective, sweet-tempered ballad.

Don Cherry: "While We're Young"—"Maybe It's Because" (Decca). With each new release **Cherry** seems to build as a vocalist. Although current sides lack sock potential, **Cherry's** piping is smooth. "Young" is a pleasant ballad which he delivers with understanding. Reverse is handled with equal effectiveness. Both sides are expertly backed by the **Camarata** orch.

Platter Pointers

Tommy Dorsey orch has a warm rendition of "September in the Rain" (Decca)—The **Dinning Sisters** and the **Bob Crosby** orch work over "Oklahoma Hills" in okay cornball styling (Capitol). . . **Les Brown's** orch whips across sharply on "Leap Frog" for Coral. . . **Al Trace's** cut of "Cold Hearted Daddy" for Mercury, with **Lola Ameh** handling the vocal, has plenty of drive. . . **Carmen Cavallaro's** keyboarding on "Deep Night" for Decca deserves attention. . . **Jose Morand** has an interesting rumba version of "The Hora" (Decca). . . **Leon Chappel** drives out a bouncy rendition of "I'm A Do-Right Diddy" (Capitol).

VARIETY 10 Best Sellers on Coin-Machines Week of Aug. 11

- | | |
|----------------------------------------------|--------------------------------------|
| 1. COME ON-A MY HOUSE (6) (Duchess) | Rosemary Clooney . . . Columbia |
| 2. TOO YOUNG (17) (Jefferson) | Nat "King" Cole . . . Capitol |
| | Richard Hayes . . . Mercury |
| 3. MY TRULY, TRULY FAIR (7) (Santly-J) | Guy Mitchell-Mitch Miller . . . Col. |
| | Vic Damone . . . Mercury |
| 4. BECAUSE OF YOU (2) (Broadcast) | Tony Bennett . . . Columbia |
| | Les Baxter . . . Capitol |
| 5. SWEET VIOLETS (4) (Morris) | Dinah Shore . . . Victor |
| | Patti Page . . . Mercury |
| 6. MR. AND MISSISSIPPI (8) (Shapiro-B) | Dennis Day . . . Victor |
| | Doris Day . . . Columbia |
| 7. SHANGHAI (2) (Advanced) | Billy Williams Quartet . . . MGM |
| | Mario Lanza . . . Victor |
| 8. LOVELIEST NIGHT OF THE YEAR (7) (Robbins) | Frankie Laine . . . Columbia |
| | Tony Martin . . . Victor |
| 9. JEZEBEL (17) (BMI) | |
| 10. I GET IDEAS (1) (Hill-R) | |

Second Group

- | | |
|----------------------------------------|---------------------------------------|
| I'M IN LOVE AGAIN (4) (Harms) | April Stevens-Henri Rene . . . Victor |
| ROSE, ROSE I LOVE YOU (8) (Chappell) | Frankie Laine . . . Columbia |
| HOW HIGH THE MOON (14) (Chappell) | Les Paul-Mary Ford . . . Capitol |
| I'M WAITING JUST FOR YOU (Jay-Cee) | Lucky Millinder . . . King |
| ON TOP OF OLD SMOKY (14) (Folk-W) | Weavers . . . Decca |
| BELLE, BELLE, MY LIBERTY BELL (Oxford) | Vaughn Monroe . . . Victor |
| THESE THINGS I OFFER YOU (Valando) | Guy Mitchell-Mitch Miller . . . Col. |
| MORNINGSIDE OF THE MOUNTAIN (Remick) | Sarah Vaughan . . . Columbia |
| BECAUSE OF RAIN (Maypole) | Patti Page . . . Mercury |
| UNLESS (2) (Bourne) | Tommy Edwards . . . MGM |
| BE MY LOVE (21) (Miller) | Paul Weston . . . Columbia |
| I APOLOGIZE (6) (Crawford) | Nat "King" Cole . . . Capitol |
| GOOD MORNING MR. ECHO (Forrest) | Eddie Fisher . . . Victor |
| JOSEPHINE (Feist) | Guy Mitchell-Mitch Miller . . . Col. |
| MOCKIN' BIRD HILL (15) (Southern) | Mario Lanza . . . Victor |
| | Billy Eckstine . . . MGM |
| | Jane Turzy Trio . . . Decca |
| | Les Paul-Mary Ford . . . Capitol |
| | Les Paul-Mary Ford . . . Capitol |
| | Patti Page . . . Mercury |

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

SMALL BANDS ON THE INCREASE

Defense of the Disk Jockey

Disk personalities have been given a new Q. and A. approach by columnists and interviewers, since the VARIETY editorial on "Music Biz's Frankenstein" appeared, two weeks ago, and invariably the chirpers or bandmen have risen to the defense of the deejay. Paradoxically the disk jockey, as some of the cross-section opinion herewith indicates, is not as vehement. Prime objection is that the exposition seemed to have made it sweepingly all-inclusive although it is agreed that VARIETY chiefly explored a current state of the music business.

The midnight deejays around New York have also touched on the subject, among the most consistent being Barry Gray on WMCA, New York, who chooses to interpret the editorial according to his own special pitch that "aidemen with bands deserve a cut on the performance revenue from the deejays' usage of the recordings." The VARIETY accent, of course, is on the deejay as a potent figure in relation to the overall music business. Some of the pros and cons were published last week, as they are currently, and may continue if of sufficient general interest. Jocks like Martin Block feel that music publisher Howard Richmond "said it all very well, so far as we're concerned."

RCA veepee Manie Sacks differs with songwriter Benny Davis who is a realist about Tin Pan Alley matters, at least so far as payola is concerned. Davis says there always was payola in the music business, dating back to vaudeville, cut-ins to headliners in musical comedies, later to the bandleaders, and now it's the disk jockey who is calling the shots.

Sacks and other recording executives observe that if it's a case of condoning payola, and if the record is such an important force in the music business, then why not pay the record company by permitting gratis usage of songs, curtailing royalty, or any other device to bring the production cost of a platter down. Why not even pay the diskery if a record is such a potent promotional force? "If we are the agency that creates a 1,000,000 disk sale which, at 2c statutory royalty, means \$40,000 in royalties to the publisher, from which the writer(s) gets \$20,000, then the record companies should be encouraged."

Columbia Records' toppers, Jim Conkling and Goddard Lieberman, deplore the paucity of ballads and other trade evolutions as detailed herewith. Maestro-conductor Paul Weston has his own views too.

Also on a serious note, Block blames the record companies for over-producing for the market. In this many concur, but suggest that to correct this situation "the other companies must also cut down their lists." Block's viewpoint has merit that, for instance, "Vaughn Monroe may make a new one, and then hustles me to be the first to showcase it. Next week I again want to be the first to showcase some other star, and the third week another. Thus, it piles up and many worthwhile disks never enjoy the airings they should. On the other hand, by freak popularity or other means there are some which get performances far beyond their true worth. Many get lost in the shuffle that way."

There was a time when the program departments in radio controlled the music. With the deejays' fever for "firsts," "introductions" and "predictions" on this or that personality or song, the jock calls the shots.

REDUCES COSTS, EXTENDS DATES

Steady cleanup by small combos on dance dates and nitery engagements around the country is affecting name band biz to such an extent that a number of orch leaders are mulling dropping their large crews to form small bands. They claim that the step would reduce their overhead and widen their booking areas.

Average orch complement, consisting of 15 men, necessitates high guarantees so that salaries and transportation costs can be met. With a small band, of five or six sidemen, orch leaders will cut guarantees so that they can play for promoters who can't afford a big nut. According to dancehall operators, terp devotees will come out for a small unit as often as for a large band.

Such name leaders as Charlie Barnet, Gene Krupa and Ray McKinley are contemplating a shift to small units in the fall, and if band biz continues its offish pace other bandmen are expected to follow.

Agencies are advising its band proprietors to take the step since more and more requests for small bands have been coming in from promoters and nitery operators.

Notable examples of name maestros who have cut down successfully are Benny Goodman and Louis Armstrong, among others.

2-In-1 Record Spindle Being Tested By Col; Cap Already Has It

Jim Conkling, Columbia Records president, expects the industry to perfect the two-in-one disk gadget which, if punched out, makes the record playable on a 45 rpm large-spindle player. If left undistrubed, the same 45 rpm can be played on the narrow spindles which are now part of every three-speed machine. Main gain is that it obviates the nuisance of those metal plugs, as heretofore. If the large spindle is favored, then the corrugated small-spindle hole is pushed out. But it's all sold as one unit.

Capitol Records has already incepted the idea, via a triangular centre-piece. Columbia, says Conkling, is perfecting its own, so as to facilitate (1), speedier punching-out; and (2), insure a smoother centre hole. Transcontinental test shipments, in all sorts of packaging, have been made for breakage purposes, with good results.

Conkling is of the opinion that Decca very likely, would follow next, and then RCA Victor would have to, likewise, despite that company's obvious partiality and commitment to the large-spindle 45 rpm technique which it pioneered.

Kidiskery Allows \$1 Returns for \$3 Buys

Following the lead taken by some of the major diskeries to stimulate sales during the summer dog days, the Peter Pan diskery is inaugurating a new three-for-one plan to be tested in New York and California distributing areas. Plan, which goes into effect this week, permits dealers who purchase \$3 of Peter Pan disks to return \$1 worth of any platters which they want to clear off their shelves.

This "sweep the shelves plan" differs from the three-for-one gimmick established by the majors, whose policy is that for every \$3 purchased from a major diskery the dealer is given \$1 worth free. Henry Lapidus, Peter Pan prexy, stated that the three-for-one return privilege is good for all types of disks be they kiddie, classics or pops. The kidiskery is undecided as to what will be done with the returned platters.

According to a spokesman for the company, the platters will either be sold to used record dealers or given to Synthetic Plastics, of which Peter Pan is a subsid, for reprocessing.

Different Plugging Techniques Vary Hit Potentials in U.S., England

Koussevitzky's Nephew Contests Maestro's Will

Boston, Aug. 14. Fabien Sevitzky, maestro of the Indianapolis Symphony Orchestra, and nephew of the late Serge Koussevitzky, has started legal action contesting the allowance of the Hub Symphony maestro's will, which was drawn May 15, 1951, less than three weeks before his death.

New will makes no mention of Sevitzky, leaving the bulk of the undisclosed but believed substantial estate to Mrs. Olga Koussevitzky, the widow. Under terms of the will, holdings will eventually revert to the Koussevitzky Foundation in the Library of Congress and the Koussevitzky Music Foundation of New York, established by the maestro in 1942.

Fox Called In On Disk-legging

Harry Fox, publishers' representative, has been called in by a number of record company execs to track down disk bootleggers who have been dubbing major label platters and selling them to distributors at a price below the regular cost. The dubs, apparently being cut directly from retail disks, are being peddled in lots of 500 at 30c per record.

Bootlegging has grown to such an extent in such cities as Boston and Philly that the dubs are even being used in local jukeboxes.

LES BROWN SETS MARK AT COAST PALLADIUM

Hollywood, Aug. 14. Les Brown's band gave the Palladium its biggest session in four years, drawing 17,579 paid admissions for its first of four weeks.

Figure is 721 better than previous top of 16,857 set by Ralph Flanagan last winter.

It's Brown's 11th stand at the terpery.

April Stevens 'Kiss' Gets NBC, CBS OK

Ban on April Stevens' Victor disk, "Gimmie A Little Kiss," was lifted Friday (10) by National Broadcasting Co. and the Columbia Broadcasting System. The platter was banned because "it was too suggestive." The networks, however, didn't think so on a retake.

Elton Britt's etching of "Rotation Blues," also Victor, is still on NBC's banned list.

Cap's 'Bozo' Bally Pic Into 24 Loew Theatres

"Bozo, The Capitol Clown," Capitol Records promotion film, has been booked into 24 Loew's theatres in the metropolitan New York area, including Newark and Jersey City. Film begins its playoff Aug. 20.

Highlights of the Loew's presentation will be prizes awarded to children attending each performance and special gifts for winners of the contests sponsored by each theatre. Film was produced by the diskery to promote its album, "Bozo at the Circus," which has already reached 500,000 sales.

Coral Pacts Haskell

Jack Haskell, radio-TV singer, was pacted Monday (13) by Coral Records, Decca subsid.

Haskell is featured on the Dave Garroway NBC video stanza.

Extent to which record companies and disk jockeys can make or break a tune in the U. S. is pointed up by number of songs which have been given the brushoff in America but have gained top spots on the English lists.

With plugging concentration in England centered on live plays and air time, as was popular in the U. S. in the 1920s and '30s, tunes get a fair chance to reach the top though they may have only a single wax version.

Currently riding high on Britain's popularity poll are "My Resistance Is Low" and "With These Hands." Both tunes have received little play in America because of the lack of enough major diskings. "Resistance" was waxed by Hoagy Carmichael, its author, and Gordon Jenkins on the Decca label, and "Hands" was etched by Jo Stafford and Nelson Eddy for Columbia.

In the present music biz setup a tune needs a solid record company spread before it can expect to reach hit proportions. In England, however, the difference in plugging techniques has boosted "Resistance" to a top sheet music seller, 11,000 copies last week, and "Hands" to more than 100,000 copies in less than three months.

For the most part, American hits have reached similar proportions in England, but publishing men are citing the popularity of "Resistance" and "Hands" as instances where, given the opportunity to use oldtime plugging practices, a song can be pushed to the top. They also point out that hit tunes which have originated in England can't compete in the U. S. market unless they receive wide coverage by the record firms.

"Resistance" is published in England by E. H. Morris, Ltd., and "Hands," penned by Abner Silver and Benny Davis, is published by Edward Kassner.

BOB CHESTER BACK TO N.Y. ROSELAND, 6 MOS.

Bob Chester returns with his band to Roseland, Broadway ballroom, Sept. 14 for a six month stretch after having been at the terpery last year for 36 weeks. Maestro is currently at the New York Paramount, with show holding over for four weeks.

Roseland commitment caused cancellation of some joint bookings with Eddie (Rochester) Anderson in vaudefilms, as before, but Chester will fill in a few more theatre weeks before the Roseland run.

\$210 Damages for Failure To Publish His Song

Damages amounting to \$210 were awarded against Chappell's for failing to publish a musical work accepted by them "within a reasonable time." It was ordered in the Chancery Division by Justice Danckwerts to publish the manuscript.

Action was brought by Patrick Lindsay Barrow, who said that a contract was entered into with Chappell's in September, 1949. The judge said it was obvious that he was anxious to have his work speedily published and was certainly led to believe the company would do so towards the end of 1949 or early 1950.

Polk Out at Chi GAC

Chicago, Aug. 14. Bill Polk, after four years with General Artists Corp. here, has exited the one-nighter department with Jack Whitmore coming in from New York to take over.

Russ Facchine, head of the mid-west GAC will handle location spots.

CHI DIXIELAND CONTINUES UNABATED

Chicago, Aug. 14.

While operators of dancehalls and lounges are continuing to cry the blues on lack of business, and dance bands are continuing to fold, the resurgence of Dixieland continues unabated here.

At last count there were seven spots that use the offbeat bands, with several others booking in the combinations when and if they can get them. Latest location to switch is Helsing's near-northside cafe, which formerly used semi-name acts and small combos, and which on Aug. 24 brings in Art Hodes, who moves from long stay at Rupneck's. According to Frank Hogan, booker, bistro will use name aggregations for long stays.

Newest location gives the names three spots to play, namely, Blue Note in the Loop, which currently has Muggsy Spanier, followed by Sidney Bechet on Sept. 21, and then Louis Armstrong later in the fall. Armstrong comes in two to three times a year here. On the far north side Silhouette Club alternates between Dixie style and what is left of the progressive-style units.

Isbell's and Jazz Limited have orchs with longtime records. On the south side the Beehive has had Booker T. Washington for more than a year.

B'way Dancery Sued By BMI Firms on Royalties

Continuing its campaign to whip non-licensed cafes and ballrooms into line, Broadcast Music, Inc., this week brought suit in N. Y. Federal Court against the Majestic Danceland, on midtown Broadway. Action charges that the spot illegally used three BMI tunes on April 12, 1951, and at various other times.

Co-plaintiffs are Edward B. Marks Music, Peer International Corp. and the M. M. Cole Publishing Co. Statutory damages of not less than \$250 are asked for each violation.

Prado, Mambo Creator, In U.S. Maestro Bow

Hollywood, Aug. 14.

Perez Prado, Mexican bandleader generally credited with creating the mambo, makes his U. S. debut Friday and Saturday (17-18) at the Zenda Ballroom, Los Angeles, with a crew of American musicians.

South-of-the-border batoneer has formed a 14-piece crew and will get a reported \$2,000 guarantee against 60% of the gross for the two-night stand. He'll also appear Monday, Aug. 20, at a concert promoted by disk jockey Gene Norman in Pasadena.

By hiring Local 47 musicians, Prado can skirt the Petrillo ban on foreign musicians working in the States. He brought with him four entertainers from Mexico, but none is a musician. Prado, incidentally, is the only RCA Victor recording artist on the pop label who is not an American.

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING AUG. 11

Weekly chart of the records on disk jockeys' programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

[illegible]

TOO MANY RECORDS: PAUL WESTON

Overflowing Platters

In connection with the concern about "too many records flooding the market," record executives who "make" the deejays in their cross-country swings, have noticed the jocks' cubicles piled high to overflowing. There are instances when the top majors' labels command immediate attention; the lesser labels are permitted to gather dust and, more often, are dumped into giant wastebaskets for the porter to take home.

Remonstrating that "maybe there's a surprise hit on one of these lesser labels," and "maybe in this same way one of our own top records will get the brushoff," the jocks state that it's "just an impossibility" to cope with every release.

The diskers are coming around to the belief that since just so many millions of platters, be they hits or flops, will be sold per company, why not concentrate on building the hits, or campaigning for what is deemed a "worthy" item, and stop flooding the market with everything. The worry about "acting in concert," of course, is the prime deterrent whenever this issue crops up.

ALSO, TOO MANY DISK GIMMICKS

By PAUL WESTON

Hollywood, Aug. 14.

Anent the VARIETY story on the disk jockeys, I agree most heartily that there is something seriously wrong in the music industry, and that steps should be taken to correct the situation. However, I feel very strongly that to hope for a concerted attempt to change the Copyright Law is to be guilty of day dreaming, and the pressure necessary to force a change in the law could never be brought to bear by any one element alone, whether it be the artists, the publishers, the record companies or the musicians union. Therefore, it seems a little unfair to blame the disk jockeys for a situation which they didn't actually bring about by themselves.

If the blame has to be narrowed down to one factor alone, I firmly believe that the key to the whole situation is the fact that too many records are being released every week. When you add up the total number of records released by all the companies in a given week, you have over 75 records. This means that 150 songs are offered to the American public every week. Of course some of these are duplicated by the different companies and some are revivals, but it's easy to see what the competition is for a publisher trying to launch a new song.

It goes without saying that the public cannot possibly absorb this many new songs each week, so most of the songs are doomed to failure before they are even heard. And any song which is to become a hit has to make its mark in a hurry. (Continued on page 46)

Quick-Hit Disks Vs. Sudden Death N. G. for Music Biz—Col Toppers

Harbach Deplores

'Assembly Line' As
Impairing Quality

By OTTO HARBACH
(President, ASCAP)

There is no doubt of it, that the writing of songs is becoming a matter of assembly line production. One of the worst features, if this scramble for quick plugs keeps up, is going to be a deterioration in the quality of songs. It used to be the writer got hold of an idea which appealed to him as something worth developing for its own sake, and there used to be publishers who would print songs, because he felt that it contained a message that should be told, irrespective of monetary returns.

I was interested in your last paragraph in which you said, "The fundamental weapon for correction lies with the basic Copyright Act of 1909. Latter did not envision jukeboxes nor the broad utilization of creative talents by others who capitalize more on the by-product (some might even call it scavenger) income than the basic song, its creator, publisher and interpretative artist realizes. There's something wrong with an industry when that continues to obtain."

I wonder if the music industry needs a "czar" who will do for it what Judge Landis did for baseball.

Bryant Music Corp. chartered to conduct a business as music publishers in New York.

Columbia Record Co. toppers in New York have their views, too, on the disk jockey "Frankenstein." They take the position that the quick-hit records—otherwise it's sudden-death—are inimical to the best interests and long-range perspective of the business. In short, too often because of this scramble for hit or flop many a good recording dies a-borning. In fact, in the opinion of Jim Conkling, president of Columbia Records, Inc., there are any number of superior recordings of current and recent pop hits which, however, never get a real opportunity to get rolling because of the immediate eclipsing by a quick-flash, "gimmick" record.

To this, CR executive veepee Goddard Lieberman adds that the more durable item in the annals of American music—the ballad—is fast becoming extinct because of the music publishers' disinclination to "work" on a ballad. This is a long-range project, and usually costly. A ballad doesn't register as quick as "Rum and Coco-Cola" or "Come On-a My House," or some similar novelty, but when it does click, the end results are much more worthwhile.

Conkling adds that he "sometimes doesn't blame the publisher," but on the other hand he deplores the general industry disinclination to really campaign on a song. Told by VARIETY that, on the other hand, many a major publisher has been discouraged by the diskers' lack of cooperation, despite assurances of making this "a real No. 1 plug," Conkling agreed.

Record Co. Difficulties

He concurred that the evolution of the business, with the fast whirling platters and nervous acceptance and discarding of hits, sometimes makes it difficult for the major record company. Although, he added, there are currently "too many picture songs which are being written for film situations, if 'situations' you can call some of these film musical plots, with seemingly little thought to their 'popular' values." He and Lieberman concurred, of course, that there are other picture producers who deliberately title their pix for best "theme song" appeal, knowing that a sock ballad can add thousands to the boxoffice potential. Ray Evans and Jay Livingston, at Paramount, are particularly adept at that, as witness "To Each His Own," "Buttons and Bows," etc.

Both also have their views on tieups with pictures for mutuality, such as the constant reshuffling of releasing schedules which, in turn, impairs the recording tieups of songs waxed in anticipation but with little realization of such coordination.

Conkling points to "Too Young" and "Loveliest Night of the Year" as evidence of the meagreness in ballad hits. In the current crop of pops, as against the "Come On-a" and kindred type of novelties which, for gimmick or other reasons, seem to be best protected by the deejays. The gimmicks run the gamut from echo chambers, double and triple-voices in self-accompaniment, ditto instrumentation (viz., Les Paul), sexy renditions, and the like.

As recording executives who think that the platter business is one of permanence—a durable 75c worth for a durable item, and not to be discarded like soiled handkerchiefs—both deplore the fact that artists of long standing no longer mean a thing. The day of families ordering "every new Whiteman record," or "send over every new Crosby release" has long since petered out in favor of the fast, flash-in-the-airwaves hit, hot off the screen or, more likely, hot off a deejay's turntable.

400 Records, Inc., chartered to conduct a record business in New York. Arnold Bauman was filing attorney.

Lauds Deejays for Breaking Grip Of Big Publishers On Music Biz

By AL BRACKMAN

(Hollis Music and Ludlow Music)

Whatever importance and stature such men as Martin Block, Art Ford, Rayburn & Finch, Bob Clayton, Ed McKenzie, Ed Gallaheer, Al Jarvis have attained is due solely to their glib talents, salesmanship, showmanship. In every city, town and hamlet there are counterparts of these "name" jockeys.

Yesterday's disk jockey is today's big name radio-TV attraction. Examples—Arthur Godfrey, Steve Allen, Snooky Lanson, Robert Q. Lewis, etc., etc.

In the past five years, it has been almost impossible to get a song on the "best selling sheet music lists" without having first gotten a record of that song on the "best selling," "most played" or "jukebox favorite" lists.

Many songs have made the "most played on radio" lists via Peatman and Humber logs, but never made the "best selling sheet music" lists. How come? These songs weren't able to get on the "best selling," "most played" or "jukebox" lists!

And how can you refer to the growing importance of disk jockeys as "building a Frankenstein" when actually the existence of thousands of disk jockeys has helped break a "monopoly," which in itself was the "Frankenstein" of the music business.

Former 'Monopolies'?

Fifteen years ago the performance outlets—for the most part—were in the hands of 100 name bands, singers, groups. 95% of the hit songs were published by a handful of music publishers. Today you have thousands of outlets and channels for the "exposure" of song material and the hit songs are no longer controlled by a small group of powerhouse firms. It is now possible to get recordings, performances, "plays," on the merit of your material not the size of your bank book. And it's a healthier situation that has destroyed the dictatorial elements of the music business and has resulted in the giving the public the music it likes to hear and not the songs a small group of publishers want them to hear.

Back in the late '30s the sheet music sale of 100,000 copies and a sale of any one record of 80,000 to 100,000 was considered great. Isn't it a healthier music business when it is possible to sell 1,500,000 records or as many as 2,000,000 records by one artist of any one song as it is true today. Isn't it a healthier music business if a publisher can again sell between a half million and a million copies sheet music. Whether you'll admit it or not the disk jockeys are as much responsible for the revival of

(Continued on page 49)

Ames Bros. to Ciro's

Ames Bros. are packed to open at Ciro's, Hollywood, for two weeks starting Oct. 26. The deal for Ciro's is act's windup of a tour which will include the Mapes Hotel, Reno, Sept. 13; Coronado Hotel, San Diego, Sept. 27, and the Last Frontier, Las Vegas, Oct. 5.

They'll do several transcription dates before starting at the Hollywood spot.

Pub Sees TV Changing Plugging Pattern With Accent on Class Tunes

By IRVING CAESAR

Your "The Music Biz's Frankenstein" leaves very little unsaid on a problem that sorely tries the publisher as well as the creator of the popular song.

One phase of the problem deserves some exploration. So often people refer to a song in the following language: "I guess it's a hit... I hear it all over." They don't say, "I like it," "I hope it's a hit," etc., but helplessly shrugging their shoulders they assume that for some reason or other that escapes them, it must be a hit because it is being heard without interruption.

There was always with us the mechanics of songplugging. Even before radio. You recall the prescription that Albee had to place on the publisher and the vaudeville artist when very often costumes, scenery and what not were provided by the publisher for the outstanding "act" that plugged a song. However, the plugging of a song or a record is a very much simpler piece of mechanics than has hitherto been available, and therefore the danger of cultural regimentation, assuming that songs are part of the culture of the country, is a threat and a challenge that should not be taken too lightly.

What the cure will be I don't know. Perhaps when TV finally comes into its own the situation will cure itself. Because in the final analysis TV is show business, the curtain goes up and the show has got to be good. TV costs too much to produce, and I doubt whether the sponsor or producer would risk selecting material on any basis but real merit. Therefore in a year or two I think we will be in for some truly great songs again. No artist is going to sacrifice his TV career on the altar of plugging songs for a friend, whether writer or publisher.

In fairness to many disk jockeys I want to say that I have enjoyed many of them who have brought their craft up to a pretty high level. Many of them have made hundreds of thousands of friends. Throughout the country in many places I have learned from interviewing members of a community that they feel almost a personal relationship to the deejay they have finally become "addicted" to; whether this is the result of careful program planning on the part of the deejay, or reflects the personality and talent of the latter I am not prepared to state. It may be a combination of both.

As to the evils that have cropped in, they too shall pass. Addressing ourselves to the problem will speed the hour. Amen!

Jack Mills, Mills Music prexy, sails for Europe Aug. 22.

Cross-Section DJ Opinion Explores Several Facets of the 'Frankenstein'

Miami.

As a disk jockey, VARIETY at first made me bristle—then made me sit down and think. I know that quite a few deejays in the nation will be up in arms over this article, but on the other hand I believe a majority of them will start to take stock.

I grant you that there are a few record-spinners in the country really cleaning up in this profession—profession?—but you must remember there are a greater number not in this category, and I believe it is this smaller humber that are doing a great deal of good for both radio, the music business, the record companies, and above all the listening audience. So weighing it all I think one can put it down as good entertainment.

If the radio audience has not yet raised a howl about this I personally think there's nothing to worry about. But if a jockey decides to become an expert in his selections, or is swayed in any way in picking them, then I think he is stepping out of his role and is foiling his own purpose, that of catering to the public in giving them what they want. I always remember that it's the listening public that buys the products I advertise, and the only way I can do this is by pleasing them.

There are quite a few people who believe that the disk jockey makes the hits when in reality it's his listeners who keep contacting him in order to let him know what they want. I admit there are a number of jocks who keep plugging numbers because of some gains or angle they may receive, but we must remember there are also quite a number of playing and making hit tunes because of their tremendous listening audience.

I can take as example certain disk jockeys who happen to dislike some of the nation's best known entertainers and even go so far as to express their opinions on the air by breaking their recordings—yet

these same entertainers remain at the top of the poll in their field even in the face of this. This certainly proves that a great many of them are not the experts they profess to be—and it's back to the old chestnut once again that the public makes the hits and the disk jockey is only a medium. I admit we all like to make as much money as we possibly can but when we start to lose our sense of balance I believe we're defeating our purposes. All I can say is, if you can make money at disk jockeying, it sure is a nice way to make a living.

Tony Donald (WQAM).

Placid Voice From The Non-Ulcer Belt

Denver.

Out here in the blessed Rocky Mountain provinces such pieces as yours, "Music Biz's Frankenstein," enable us placid outlanders to glimpse the problems in the ulcer belts. Living so close to America, I never realized that guys like me, exposing commercial records to the public, were such a headache to the trade.

Seriously, I don't know how a payola works. There is no graft in my life. There must be plenty of other characters such as I who are grateful for the aid of records to keep our hours going on the air. I want no influencing, coaxing or payoffing—all I want is for the platter machines to keep on grinding grist for my mill. I also appreciate genuine promotional information and data from any source on pop music and its practitioners, because my public is interested.

I believe "disk jockeys" (tawdry term, that) have justified their place in radio entertainment. I refer, of course, to those who are more than mere title-announcers; those who have been able through education, experience and personality to contribute to the listeners' enjoyment over and beyond the

(Continued on page 48)

Inside Orchestras—Music

Tennessee Records, odd-label operating out of Nashville, signed a contract with Southern Music Co. for diskings "Down Yonder" after pubbery prexy Ralph Peer cracked down. Ditty was clefted by L. Wolfe Gilbert in 1921 for an Al Jolson show. Tennessee's version apparently was catching on in the hinterlands and had cued interest from Victor, Decca and Mercury. When Peer investigated, he was told by the Nashville diskery that it had always assumed the tune was in public domain. Matter was straightened out with the signing of a contract and the promise of royalty payments.

Batoneer Nick Stuart, one-time silent film juvenile, has secured his release from his Music Corp. of America contract upon promise to pay back commissions, and inked with Joe Glaser's Associated Booking Agency. Stuart enlisted the aid of American Federation of Musicians' boss James C. Petrillo, invoking the musicians' union contract clause which provides for breaking the pact if an agency fails to secure a band 20 weeks of work in any six months period. Stuart tendered MCA a promissory note calling for the payment of \$480 in back fees over a four month period.

The Illinois State Fair, which opened at Springfield Friday (10), is featuring the "American Musicana" collection from the library of Broadcast Music, Inc. Among the items on display are the original autographed manuscripts of "Dixie," "Listen To The Mocking Bird," "Rocked In Cradle of the Deep" and "All Quiet Along the Potomac Tonight." Many other original documents reflecting traditions of American music are also on view. The exhibit will be brought to every state in the union through a cooperative effort between BMI and radio stations around the country.

"Kisses Sweeter Than Wine," new Decca platter by The Weavers stems from an Irish jig of more than a 100 years vintage titled "Drummer's Cow." Tune was heard by the late Huddie Ledbetter (Leadbelly) at a New York U. session in folk music. Not being a trained musician, Leadbelly's version created many variations of the original lyric and music. Pete Seegar, of the Weavers, heard Leadbelly's version of "Drummer's Cow" and called in tunesmiths Paul Campbell and Joel Newman to develop the classic.

To soften the blow that comes with a rejected manuscript, Irving Caesar, who tops his own publishing firm, is returning the song submissions of amateur writers with a letter of acknowledgment explaining the publisher's position in evaluating the thousands of tunes mailed into Tin Pan Alley. Caesar contends that there are too many songs and too many writers, and the over-production is hurting everyone who is or wants to be connected with the music biz.

Eddie Cantor went to bat for a friend of long standing last week when he sent memos to disk jockeys asking them to observe L. Wolfe Gilbert's double annl. Composer not only celebrates his birthday on Aug. 31, but also observes the 40th annl of his tune, "Waitin' for the Robert E. Lee." Cantor asked the platter pilots to spin at least one Gilbert biscuit during that week.

Brass Buttons Benefits

San Antonio, Aug. 14.

Two dances are set for this week here with proceeds to a local peace officer critically injured recently in line of duty.

One dance will be held at Rex

Parks' cocktail bar, with Kotsie Kieth orch on music. The other is at Gunter Inn, with Wesley, Leslie and Malvin Cooper cooperating and Texas Tom Boys scheduled to appear. Local citizens have volunteered to act as waiters and waitresses at each spot.



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RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating

Week Ending
Aug. 11

This Last
wk. wk.

Title and Publisher

			New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Boelen, H. N. Homeyer	Philadelphia, Charles Dumont	Detroit, Grinnell Bros.	Seattle, Capitol Music Co.	Pittsburgh, Volkwein Bros.	Cleveland, Grossman Music Co.	Kansas City, Jenkins Music Co.	St. Louis, St. Louis Music Supply	Minneapolis, Schmitt Music Co.	TOTAL POINTS
1	1	"Loveliest Night Year" (Robbins)	3	3	2	1	2	2	2	3	2	1	6	1	104
2	2	"Too Young" (Jefferson)	2	2	1	2	3	1	10	2	4	2	1	2	100
3	4	"Because of You" (Broadcast)	1	6		6	1		5	1	1	3	3	7	70
4	5	"Sweet Violets" (Morris)	4	1	3	10	9	9	1		5	4		4	60
5	3	"Come-on-A My House" (Duchess)	8	5	8	7	6	3	3	5	8		7	6	55
6	7	"My Truly, Truly Fair" (Southern)	6	4	10		5			4	9	8	8	3	42
7	6	"On Top of Old Smoky" (Folk-W)		7	5	4	10			7	6	7		9	33
8	10	"Shanghai" (Advanced)	10	8		5	4	8		8		9	5		31
9	8	"Mr. and Mississippi" (Shapiro-B)		10		3						6	2	5	29
10	9	"Mockin' Bird Hill" (Southern)	5	9	4					10			4		23
11	12	"I Get Ideas" (Hill-R)	9		6			10		7	6				17
12	13	"Hello, Young Lovers" (Wimson)						5				5		9	14
13	13	"How High Moon" (Chappell)						6	8	9					10
14	11	"These Things I Offer" (Valando)			9	8	7								9
15		"Cold, Cold Heart" (Acuff-R)									3				8

Too Many Records

Continued from page 45

since a new batch of 150 songs is due within seven days. And, to follow the thing along a step further, a song cannot emerge from this vast mass of musical material unless it has an attention-grabbing quality all its own, so we come to the need for gimmicks. An artist recording a beautiful ballad with a simple background hasn't one chance in a hundred of making the public aware that his record is available before he is buried under a deluge of trick sounds, wierd instrumentations, multiple voices, and various other attention-grabbers.

The record company which refuses to make use of these weapons is in a lot of trouble and the artist who still clings to the vain hope that he can get by on his own voice and singing style finds that his place in the best seller lists is being taken over by artists who realize that without the gimmick they are out of business.

Vicious Cycle

Now this is bound to have its reaction on the publisher, who gets stuck with three or four beautiful ballads in a row, and then starts out to join the mob in search of a "new" sound.

And the a&r men and the publishers are not themselves to blame because their primary function is to make money, and if the gimmick is the answer, then the men who use the gimmick most successfully will do the best job for their companies. And finally, it seems that the disk jockey is as much a victim of the situation as anyone else. He didn't come to town looking for the payola—the payola was forced to take to the road to contact him. The pressure of attracting the attention of the public to any one particular song became so great that desperate publishers and promotion men for the recording artists started to use the payola to insure them enough performances to get that attention. Too many releases, too many artists, too many tunes, too much pressure, all add up to payola, and always have in the music or any other business.

Now suppose that you accomplish what I firmly believe to be the impossible—you amend the Copyright Act so that 5c is paid every time a record is played on the air—a cent apiece to the artist, publisher, record company, musicians' union, and songwriters. Would that abolish the disk jockey? Not at all—it simply would mean that a local sponsor would have to pay 25c to sponsor 15 minutes of Bing Crosby, whereas now he pays nothing. But you'd still have jockeys, you'd still have too many releases, and you'd still

have the payola. The artists and others listed above would be properly paid for the use of their talents and could, if they chose, eliminate their records from the air completely. But how many would forego the exploitation which they get from record exposure? So the inequities would be cleared up, everyone concerned would be happy, but there still would be the same number of records released and the same mad scramble for the public's attention—and the same use of any spectacular means available to get that attention.

So we come down to a situation where songwriters want to write good songs, publishers want to publish good songs, artists want to record them, and a&r men, believe it or not, would like to have them record them. But who can afford it? Because of the situation, the overhead necessary to run a big publishing business is prohibitive, since the attention-grabbing potential of the song itself is the most important factor, and a little publisher with his office on a radiator in the Brill building can thus compete on even terms with the publisher spending thousands a week on overhead. The time and money spent in preparing a campaign on a new ballad both go down the drain, since the big publisher cannot tie up his overhead for the length of time necessary to get a ballad without an attention-grabbing gimmick under way.

Of all these people concerned—artists, publishers, songwriters and record companies—only the last-named can actually make a move which can remedy the situation. And obviously no one record company can accomplish anything by itself, since under present conditions the more records you release, the better chance you have of getting that elusive novelty hit, which

these days personifies success in the record business. So finally we come to the only possible means of straightening out the whole mess, and that is voluntary limiting of release schedules by the record companies themselves, acting together in some sort of industry association. And when the usual cry is raised that "we can't trust competition" the answer is that no company or corporation in this country trusts its competition, but in almost every other industry we have examples of them getting together for their common good—no matter how much they distrust one another.

This association could perform another valuable function in co-operatively promoting records as a medium of entertainment, so that the record industry could have its fair share of the entertainment dollar. And let's be realistic enough to understand that the change in the Copyright Law is a distant "maybe" while the record release schedule situation is something we can do something about right now.

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RCA VICTOR RECORDS RC1

DJ Cross-Section

Continued from page 45

playing of records. To keep abreast of trends, news and background information calls for constant study, research and resourcefulness. A smart-aleck, wise-guy attitude may succeed temporarily in the big towns, but in areas such as this the only ticket is solid knowledge and sincerity. Humor that is gentle, comment that is never barbed, human interest that is down-to-earth—these are the only ingredients that can garner a good rating.

A record commentator who has those qualities could succeed with electrical transcriptions as well as with commercial platters. Radio stations are paying ASCAP and BMI for performing rights. If the record companies quit giving free records, I think many a station would buy them, anyway. However, why should they quit? It's a mutually profitable shake, because the disk shows are building and maintaining disk sales. So who's kicking?

Ray Perkins
(KFEL).

Detroit's Bill Silbert Pitches For Teamwork

In the music business, as in any other business, it is the combined effort of the entire organization that makes for success or failure. The music librarian—the secretary

—the youngster who is called a record spinner by some stations—plus the "sell job" by the jockey himself... all combined bring forth an effort on the air that merely reflects the works of a composer-musician-publisher-contact man-record distributor—and recording company, who work as a team.

The fact that the D.J. is the one who puts his name on the air as the one who is responsible for the playing of the recording that the public listens to is not an absolute reason for the public to buy. I say it's the public who decides what songs will become hits. But, by the same token, thank goodness for the "intelligent d.j." who plays what is, by all standards, considered good taste.

Who are the music trade men to condemn a disk jockey if the D.J. decides he is an oracle... or mastermind in predicting records... that ultimately become hits? If we had more D.J.'s in the country who had the ability to choose hits we probably would be listening to better music than some of the junk that a music publisher or road contact man will try to get the D.J. to spin. As one guy who has never accepted anything other than a "thank you" for spinning records that are being plugged, I think it is an insult to the main body of guys and gals who spend their days and nights thinking of ways to improve their programs by playing what we consider as good; to say

that D.J. had become the "Frankenstein of the Music Biz."

It's pleasant to think that there are such calibre of men stemming from the disk jockey field as Steve Allen, Robert Q. Lewis, Arthur Godfrey, Art Ford, Bill Randle, Jack and Beilboy (Ed McKenzie), Paul Dixon, etc., who are becoming the "big boys" in the radio and TV industry. To show instances of undiscovered talent that have been in our fair city of Detroit (celebrating its 250th birthday—couldn't resist the plug) in the past two years, when they were nothing in the boxoffice—and then to look at them today—is a credit to no one person in particular but the entire team we spoke about at the beginning of our letter... such people as Guy Mitchell, Rosemary Clooney, Les Paul & Mary Ford, and Patti Page.

Bill Silbert (WWJ).

Pub Is Last on This DJ's Ideas of the Music Biz

Binghamton, N. Y.

Apparently, your conception of the music business encompasses only the music publishers. To me, the music business means composers, arrangers, musicians, singers, recording companies and publishers—in just about that order of importance.

Frankly, I don't see how a publisher could possibly ever hope to sell 1,000,000 copies of sheet music of a popular song. I doubt if there are 1,000,000 pianists in the country. You can't blame that on the disk jockey. The trouble may lie in the fact that pianos are too expensive, or that there's no room for a piano in the small houses and apartments of today.

I know very little about the music publishing business, but it would seem to me that any profit a publisher derives from the sale of records is gravy. In that connection, the publisher's only expense is the salary of the man who placed the song with the recording company. It's the recording company that pays the talent and the cost of pressing the disks. They're the ones who stand to lose money if the song is a flop. All right, so the publisher has printed a few hundred sheets! His loss is negligible compared to that of the recording company's.

I believe it would be to the composer's benefit, if he were to bypass the music publisher altogether and deal directly with the artist or recording company, reserving the publishing rights. Then if the record clicks, he may publish the song himself.

'Bribes' a Matter of Degree

I have said nothing in defense of the disk jockey because I don't think he needs defending. To my way of thinking, a disk jockey's program is neither more nor less than a showcase for a recording of a song. He's doing a tremendously effective publicity job without receiving any payment from the parties who stand to profit from that publicity, i.e., the publisher, composer, recording company artist, et al. "Bribes" to disk jockeys are another matter. But, even there, the value of the bribe is usually much less than the fee paid to a publicist for equally effective results.

If it weren't for the disk jockey (and jukebox operator) there would be little need for a publisher or recording company to advertise in a trade-paper, such as VARIETY.

If you believe as your editorial states that the disk jockey is "the music biz's Frankenstein"—I suggest you unfurl the banner and lead the crusade. I suggest you immediately discontinue your Top Talent and Tunes listings (goodbye Vaughn Monroe show!). Your record reviews and your disk jockey reviews.

Seriously, though, I believe the music biz (and I'm including all those I listed in the beginning of this letter) is all right just as it is... I believe any changes necessary should come about by evolution, not revolution.

Art Goodwin,
(Chief Announcer, WKOP)

WCKY's Rex Dale Just Plays What They Want

Cincinnati.

Your editorial was read with interest, even though I do not go along with it in its entirety.

All the disk jockeys cannot be labeled as "Frankensteins" of the music business. Most of the jocks I know are pretty sincere guys.

Songs With Largest Radio Audience

Survey Week of Aug. 3-9

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index & Audience Trend Index—A National Survey of Popular Music Heard Over Network Broadcasts. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

Be My Love—†"Toast of New Orleans"	Miller *
Because Of Rain	Maypole
Because Of You—†"I Was An American Spy"	Broadcast
Bonne Nuit	Burke-VH
Come On-A My House	Duchess
Dark Is the Night—†"Rich, Young & Pretty"	Feist
Go Go Go Go	Famous
Hello Young Lovers—*The King and I"	Williamson
I Apologize	Crawford
I Get Ideas	H & R
I Wish You the Best	Life
I'm In Love Again	Crawford
In the Cool Of the Evening—†"Here Comes Groom"	Burke-VH
Jezebel	Broadcast
Mad About Love	Life
Mister and Mississippi	Shapiro-B
Mixed Emotions	Roger
Morningside Of the Mountain	Kemick
My Truly Truly Fair	Santly-J
On The Motor Boat	Life
Pretty Eyed Baby	Pickwick
Shanghai	Advanced
Song Is Ended	Berlin
Syncopeated Clock	Mills
Tell Me	Mellin
There's No Boat Like A Rowboat	Bourne
Too Young	Jefferson
Wang Wang Blues	Miller
We Kiss In a Shadow—*King and I"	Williamson
While You Dance Dance	Spitzer
Wonder Why—†"Rich, Young & Pretty"	Robbins
World Is Your Balloon—*Flahooley"	Chappell

Second Group

After All It's Spring	Leeds
Alice In Wonderland—†"Alice In Wonderland"	Disney
Dimples and Cherry Cheeks	Leeds
Do You Really Love Me	BVC
End Of A Love Affair	Duchess
Everything I Have Is Yours	Miller
How High The Moon	Chappell
If I Were a Bell—*Guys and Dolls"	Morris
I'll Buy You A Star—*Tree Grows In B'klyn"	T. B. Harms
I'll Hold You In My Heart	Adams-V&A
I'm a Fool To Want You	Barton
I'm Late—†"Alice In Wonderland"	Disney
Loving For You	Ludlow
Loveliest Night of the Year—†"The Great Caruso"	Robbins
Make the Man Love Me—*Tree Grows Brooklyn"	T. B. Harms
Mary Rose	Shapiro-B
Maybe It's Because I Love You Too Much	Berlin
My Day Dream	Wings
My Life's Desire	Shapiro-B
Out O' Breath	Valando
Unless	Bourne
Vanity	Jefferson
With These Hands	Ben Bloom
Would I Love You	Disney
Would I Mind	World
World Is Mine Tonight	Fox
You Belong To My Heart	Pear
You're Just In Love—*Call Me Madam"	Berlin

† Filmmusical. * Legit musical.

R H Tele Log

(Numerically Listed)

		Total	Pts
1. Because of You	BMI	85	85
2. My Truly Truly Fair	Santly	85	85
3. Shanghai	Advanced	85	85
4. Be My Love	Miller	70	70
5. I'm In Love Again	Crawford	60	60
6. Too Young	Jefferson	55	55
7. Cool Cool Cool of Evening	Paramount	50	50
8. You and I Young Maggie Blues	Mills	40	40
9. It's Lovely Day Today	Berlin	35	35
10. Loveliest Night of Year	Robbins	35	35

They are eager for material via new records but, at the same time, have a respect for their listening audience and respect their wishes. In other words, they like to air the new disks and let the listeners themselves decide the merits by requests. Few jockeys I know try to choke a tune down their listeners' throats by constant hammering. As for "firsts"... that went out with button-shoes. I find that my listeners don't give a darn whether I play a tune first or last. If it's good, they know it will be played anyway.

Music publishers through their pluggers have been of inestimable value to me. All they ask is a hearing and a chance to display their product through your turntable. The final decision is left up to the jock... as to whether or not he can use it.

Rex Dale.

Billie & Gene Lambert replaced the Myrons at Radio City Music Hall, N. Y. Myrons had to step out after three weeks because of agricultural fair commitments.

THE SOCK NOVELTY!

WANG WANG BLUES

MILLER MUSIC CORPORATION

— Growing BIGGER Everyday —

LONESOME AND SORRY

WIDELY RECORDED — WIDELY PROGRAMMED

MILLS MUSIC, INC., 1619 Broadway, New York 19

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380 FIFTH AVENUE • NEW YORK 18, N. Y.

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RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National Rating
Week Ending
Aug. 11

This wk.	Last wk.	Artist, Label, Title	New	Chic	Los	Bost	Detro	San	Seatt	Clev	Minn	St. L.	Kans	Phil	Tot
1	1	ROSEMARY CLOONEY (Col) "Come-on-A My House"—39467...	1	2	1	1	4	1	1	..	1	6	..	4	88
2	4	TONY BENNETT (Columbia) "Because of You"—39362.....	3	1	..	2	3	3	9	3	..	1	3	2	80
3	3	MARIO LANZA (Victor) "Loveliest Night of Year"—10-3300	2	3	5	10	1	10	..	9	5	4	1	..	60
4	5	TONY MARTIN (Victor) "I Get Ideas"—20-4141A.....	5	6	3	4	6	4	4	6	6	..	55
5	2	NAT "KING" COLE (Capitol) "Too Young"—1449.....	4	..	2	9	..	2	..	4	..	7	1	48	
6	7	DINAH SHORE (Victor) "Sweet Violets"—20-4174A.....	7	8	..	5	2	..	2	..	2	5	46
7	6	FRANKIE LAINE (Columbia) "Jezebel"—39367.....	8	4	4	..	5	9	..	..	2	5	..	40
8A	9	APRIL STEVENS (Victor) "I'm in Love Again"—20-3148A...	6	..	..	3	..	8	10	..	..	8	8	23
8B	8	DORIS DAY (Columbia) "Shanghai"—39423.....	10	7	8	..	7	6	5	..	..	..	..	23
9	8	G. MITCHELL-M. MILLER (Col) "My Truly, Truly Fair"—39415...	9	7	3	..	8	10	..	10	19
10	..	TONY BENNETT (Columbia) "Cold, Cold Heart"—39449.....	..	..	..	6	..	..	1	..	..	..	..	15
11A	15	JANE TURZY TRIO (Decca) "Sweet Violets"—27668.....	..	8	..	..	..	..	..	..	3	..	..	11
11B	12	PATTI PAGE (Mercury) "Mr. and Mississippi"—5645.....	..	10	..	..	..	..	..	6	7	10	..	11
11C	..	GEORGIA GIBBS (Mercury) "While You Danced"—5681.....	..	..	..	7	..	..	4	..	..	..	..	11
11D	11	WEAVERS (Decca) "On Top of Old Smoky"—27515...	..	..	..	..	..	..	..	..	8	..	3	11
12A	10	MARIO LANZA (Victor) "Because"—10-3207A.....	..	..	..	2	..	..	..	..	..	..	..	9
12B	..	PATTI PAGE (Mercury) "Detour"—5682.....	..	..	..	..	..	..	2	..	..	..	..	9
13A	..	WEAVERS (Decca) "Kisses Sweeter Than Wine"—27670	..	..	..	9	..	5	..	..	..	..	..	8
13B	..	B. WILLIAMS QUARTET (M-G-M) "Shanghai"—10998.....	..	..	..	..	..	3	..	..	..	..	..	8
14	14	KAY STARR (Capitol) "Come-on-A My House"—1710...	..	..	..	..	..	..	..	..	4	..	..	7

Disk Best Sellers by Companies (Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Columbia	6	265	Mercury	3	31
Victor	5	193	Decca	3	30
Capitol	2	55	M-G-M	1	8

FIVE TOP ALBUMS

1	2	3	4	5
GREAT CARUSO Mario Lanza Victor DM-1506 LM-1127 WDM-1506	SHOWBOAT Hollywood Cast M-G-M M-G-M84 K 84 E 559	KING AND I Broadway Cast Decca DL-9008 9-260 DA-876	GUYS AND DOLLS Broadway Cast Decca DA-825 9-203 DLP-8036	VOICE OF XTABAY Ymo Sumos Capitol CD-244 CC244

Lauds Deeja's

Continued from page 45

music and record sales as any one single factor.

A Plus For the Publisher

The existence of disk jockey programs helps publishers save time, money and effort. That's elementary economics. It used to take a big publisher 12-20 weeks of concentrated plugging to discover if his song is a hit or a "dog." Today you can find out in 3-6 weeks. A big publisher, working on a song for four or five months used to charge \$40,000 to \$60,000 overhead against that song during a four month period. By cutting down the time element you cut down the investment necessary. The longer you work on a hit song the smaller is the net profit.

Years ago "the No. 1 plug song" was the spearhead of every publisher's campaign. There's no such thing today in reality. That tag exists only in the imagination. Publishers a long time ago have come to realize that you can't force a song no matter how much money, time and effort you put into it. And why force upon the public something they don't want. Isn't it better to give listeners, buyers the product they do want? It has be-

come the responsibility of the publisher to find the material people want to hear, sing and play rather than dictate the songs the publisher would want the public to buy or play or sing.

The disk jockey programs have made possible 'round the clock, 24-hour-a-day plugging of songs. Years ago most of the available time devoted to music on network programs was between the hours of 7 p.m. and 1 a.m.—8 hours. Morning programs, for the most part were cooking hints, shopping chatter, fashion notes, etc.; afternoon shows were strictly soap opera presentation. Today, the potential music and record buyer has a choice of three to six stations in his area—many more in larger cities—on which he can hear the new releases, the new hits, the best sellers anytime he wants to hear music.

The disk jockey is the good-will ambassador of every music and record shop in every locale of the country. He accomplishes what no sales force could possibly hope to achieve and that is this: the disk jockey brings into homes a daily sampling of new songs, new records, new artists, new hits. If he misses you at 10 he'll get you by one o'clock; if you work days and can't get to the record shops, the disk jockey keeps the "listening booth" open 24 hours a day. Not only has the disk jockey stimulated greater interest in music and records, but he is helping sustain that interest to a point where the re-

cord music sales—collectively—are attaining enormous proportions.

In most areas there are one or two disk jockeys whose Hooper Rating in his area is greater than the Hooper in the same area of competing network shows. Certainly this has value for song performances.

Lorry Raine Pacted By Coral Records

Singer Lorry Raine, who exited London Records recently, has been inked to a long-term pact by Coral Records, Decca subsid. Deal also included the acquisition of eight masters made by Tim Gayle, Miss Raine's husband-manager.

Her initial Coral release is set for next month.

San Antonio's New Coin

San Antonio, Aug. 14. Local nitery operators claim a large number of "outside interests" are moving in on the local cocktail lounge biz.

With the Cork Room and several other spots opening up, local bistrotists reason that the "furriners" have decided that San Antonio's pleasure-loving citizens are ready for the classier type of operation.

Orch leader Elliot Lawrence renewed his pact with the Associated Booking Corp. last week. Renewal runs for another year.

DECCA data

FRED WARING AND HIS PENNSYLVANIANS

play
SONGS FROM

WALT DISNEY'S

ALICE

in WONDERLAND

Children's Set CUS-22—Two 10-inch 78 RPM Deccalite® Records—Price \$2.25
Children's Set 2-120—Two 45 RPM Unbreakable Records—Price \$1.90

*Deccalite: Unbreakable Under Normal Use.

The Poet of the Piano

CARMEN CAVALLARO

and His Orchestra

DEEP NIGHT
and

IT'S ALL IN THE GAME

Decca 27735 (78 RPM) and 9-27735 (45 RPM)

ELLA FITZGERALD

Sings A Smash!

SMOOTH SAILING

and

LOVE YOU MADLY

Decca 27693 (78 RPM) and 9-27693 (45 RPM)



America's Fastest
Selling Records!

Night Club Reviews

Copacabana, N. Y.

Harvey Stone, Anne Shelton, Clark Bros. (2), Elise Weber, Bob Millar, Jean Caples, 8 Copa Girls, Mike Durso and Fernando Alvarez orcha; \$3.50 minimum.

Management is wise in shifting personnel and personalities albeit retaining the substance of its revue until Joe E. Lewis returns Sept. 6 with possibly Margaret Whiting, for whom Jack Entratter and Jules Podell are currently dickering. New tandem team to punctuate this bistro's marquee are Harvey Stone, with refurbished and socko material, and Anne Shelton, from England, making her U. S. debut, and resoundingly it may as well be stated pronto (see New Acts!).

Stone's first and last New Act

LANDRE and VERA

"America's Most Exciting Dance Team"

Currently at

SAVOY HOTEL

LONDON

Thanks to HANS LEDERER and LEW and LESLIE GRADE, Ltd., Inc.

JAY MARSHALL

JAMES MELTON FORD FESTIVAL

Aug. 16

3 Consecutive Minutes

Mgt.: MARK J. LEDDY

Leon Newman

ROSS HARVEY



THANK YOU, MR. WINCHELL, FOR THESE KIND WORDS

Walter Winchell said:

"Ross Harvey's act can play anywhere in the world and does. Refreshing novelty. Soft-shoes while a quintet of Australian Budgie birds do magic on his fingers. Terrific audience participation angle. It's this good: Harvey gets \$550 per week—to open the show!"

Currently at the PALMER HOUSE, Chicago

Thanks to MERRILL ABBOTT

Direction: MARK LEDDY—LEON NEWMAN

Waldorf-Astoria, N. Y.

(STARLIGHT ROOF)
Miguelito Valdes Orch (13), Mucha Borr Orch (12), Hamilton Trio; \$4 minimum dinner; \$1.50 and \$2 covert after 9:30 p.m.

Miguelito Valdes, who used to be Xavier Cugat's bongolito nine years ago, is back at the Waldorf for the first time at the helm of his own band, also in the same sprightly Latin idiom albeit lacking the scope and finesse of the larger Cugat organization. But Valdes does an okay job with his team, including a peppery Cubanola babe whose rumba shiver and shakes certainly are a little removed from the normal Waldorf decorum. It's all in good taste, and a nice entree from within his own band. Valdes' own vocalizing of Latin melodies has long been a recording standard. His femme aide is Bertica Serrano; two others featured are Sarita Arco and Luisito Benjamin.

He has a pleasant mien of emceeing, reprising a medley of Latin faves with which he became at least vicariously identified because of the past Cugat associations. These run the rumba, samba, bolero and Afro-Cubano gamut. Valdes, of course, is no tyro—he's been on his own and doing okay for some several seasons in the hotels and other terperies.

The Hamilton Trio (Bob Hamilton with the Misses Pat Horn and Gloria Stevens) are a class combo of male and two females, with two imaginative terpsichorean routines. First is in the eccentric Latin idiom, and the other a more sophisticated routine. They're attractive people, personally and on the hoof, a cinch for the class clubs and video shots, which latter they probably have done already.

Abel.

Hotel Ambassador, L. A.

(COCOANUT GROVE)

Los Angeles, Aug. 9.

Tito Guizar, Lina Romay, Lola Montes & Co. (3), Carlos Molinas Orch (17); cover \$1.50, \$2.

Many years have passed since the Cocoonut Grove virtually blazed the trail for Latin-American music in the States. During that time, the Latune stuff has become so commonplace that the Grove's current "Salute to Latin America" holds no great appeal. Visiting firemen probably will make up the bulk of the average audiences the Ambassador's room can expect for the next three weeks; certainly there's nothing here to bring about a stampede of the locals.

Tito Guizar and Lina Romay share top billing and Guizar doubles as emcee—a situation that puts him at a disadvantage since it splits his turn. Miss Romay shows to best advantage, winning top plaudits with half-a-dozen songs that are effectively paced. Personable chirp displays equal facility on the poignant "Not for Me" or the bouncy "Good Man." Coupling of the two is the peak segment of her stint. Pair of standbys, "Gay Ranchero" and "Chiu Chiu," get her on and off with maximum returns.

Guizar's south-of-the-border charm hypes his troubadour stint, but there's a bit too much of the Latin-ryced material to catch on effectively with his auditors. His best bits are the Spanish version of "Chattanooga Shoe Shine Boy" and the evergreen "Cielito Linda." Guizar also brings his audience in for a mild community sing while going through a few bars each of several request numbers.

Uneven backing provided by Carlos Molinas' orch hampers the work of Lola Montes & Co., three swivel-hipped femmes who dispense authentic Spanish dances. Equally adept at the classic or flamenco styles, troupe has some effective routines that click. Miss Montes solos on a flamenco number and rejoins her mates for a "Ritual Fire Dance" closer that should earn a begoff when the musical difficulties have been straightened out.

Molinas is more at home on the podium playing for dancing and he keeps the terpatrons busy with a wellstocked library. Arrangements naturally tend toward the Latin, but not enough to be a handicap to the strictly "one-and-two-and" checkgrabbers.

Kap.

Mark Hopkins, S. F.

(PEACOCK COURT)

San Francisco, Aug. 10.

Carmen Miranda, Bando da Lua Boys, Benny Strong Orch (11); cover \$1.50-\$2.

There is no part of Carmen Miranda's 35-minute stint in her initial Frisco appearance which isn't on the feverish side. Every beat of every tune is torrid. Her incidental chatter is explosive if, sometimes

ungrammatical. And the background provided by the Bando da Lua foursome manages to raise the blood pressure yet another iota, if there happens to be any blood left. In the end everyone, Miss Miranda, the da Lua troupe, the band, the customers and even the waiters are out of breath, but enjoying everything to the hilt nonetheless.

Standing kneedeep on her five-inch platform shoes and toggled in her standard vegetable tiara with all the trimmings added, Miranda takes off on her voyage of melodius mayhem with the infections "Ai, Ai, Ai," and from there on breezes through an assortment of Portuguese and English items with sock effect throughout. Included are "Tico, Tico"; "Bombo do Bombo," which idiomatically is supposed to mean "You Don't Understand Nothing"; "Cuanto le Gusto," also poured out in pidgin English, and as a hot closer, "Don't Talk Expensive," a gay piece of special material by Ray Gilbert. For an encore, "Mamae Eu Quero" is dished out to cadge much kudos from the jammed turnout.

As a breather midway in the proceedings, and garnering a flock of appreciation on its own, is "The Turban is Coming Off" by the Bando da Lua Boys which underlines the importance of the backing received by Miranda from the troupe.

Excellent batoning by Bill Heathcock is evident throughout. Music by Benny Strong orch, both for show and terping, is superior.

Ted.

Mapes Skyroom, Reno

Reno, Aug. 9.

Connie Boswell, Willie Shore, Mapes Skyettes (9), Nat Brandwynne (10); no cover or minimum.

This is one of the best shows Mapes has had for some time. Connie Boswell and Willie Shore make a perfect double bill, solo and paired. Miss Boswell still sells with radiance—an enthusiasm she feels for every number. She loves it, her eyes sparkle and result is customers love her.

Befitting her mood, she opens with a medley, "When You're Smiling," "Let a Smile Be Your Umbrella," "Smile Darn You Smile." When she's done with this, if they aren't smiling, they're dead. Followup is a show number which she wraps up in cute package, "Whistle a Happy Tune," from "The King and I." Eyes roll and she whistles—good novelty. She does her old "Martha" better than ever.

For initial songs, Miss Boswell is in a beautiful gown. After the opening, as she's wheeled around, she gives away orchids from the dress, an unpretentious gesture that's very effectively done, with background music. She chats a little with customers.

She changes twice during the show, discarding one gown for another underneath. Later, with lights lowered, she dons another onstage. Costumes are all lush with taste.

The singer sits at piano for short stint of two numbers, a little ragtime in which she sings "Piano Roll Blues" and "On Top of Old Smoky." Lets this go and returns to mike, introducing songs she and Crosby used to do, apologizing for lack of Crosby. Willie Shore fits in here, dressed a la Crosby, and they weld on "Basin Street." Climax has Shore waltzing her around stage on her wheeled-stool, and even jitterbugs. Customers are completely captivated.

Shore is a real asset to Miss Boswell. Preceding her, he does straight comedy, then straight dancing, then mixes the two. Everything's fresh, from ballet to softshoe and tap. In a skit as a pinball fanatic, Shore proves real comedian. Extremely versatile, he has running line of chatter. They'd do well to stick as combo. Skyettes are out of touch with this show in an "Oriental Fantasy" number. It's good, but just not in keeping. Line needs more work.

Curt.

Riviera, Ft. Lee, N. J.

Peter Lind Hayes & Mary Healy, Blackburn Twins with Pam Cavan, Nanci Crompton, Clark Ranger, Sherry Stevens, Michael Terrace & Nilda, Walter Nye Orch, Rene Touzet's Latin Band, Arden-Fletcher Line (12); \$5 minimum.

Peter Lind Hayes and Mary Healy are easily one of the top variety acts around. Class or mass, this personable Mr. and Mrs. haven't a dull moment in an act that is sock on material, presentation and good taste.

For-around 45 minutes opening night (first show) at Bill Miller's Riviera they smashed over a widely varied routine that included songs, satirical bits, throwaway

(Continued on page 52)

BEN YOST

Singing COLLEENS

on tour with TED LEWIS

1650 Bway New York NY

HAROLD BARNES

AND HIS WIRE

Currently

Pontchartrain Beach

NEW ORLEANS, LA.

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Rehearsal Studio

Opposite Baker Street Station London

Available 7 Days a Week 10 a.m. till

10 p.m.

PHONE WELBECK 4445 between

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JACK DENTON

WORLD'S GREATEST COMEDIAN*

(If the Wind is Right)

Handled by

IRVING CHARNOFF

1630 Broadway, New York

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'The Boy and the Manniquin'

Currently appearing

CAPITOL, Washington, D. C.

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993 N. Webster Ave. Dearborn 2-8994

Camp Shows Auditions Korea-Bound Unit Before 'Average' Ft. Jay Gls

The United Nations troops in Korea will continue to get a high brand of entertainment through USO channels, judging from the previews of units 980 and 981 which auditioned for the brass and troops at Ft. Jay, Governors Island, N. Y., Thurs. (9). This installation, according to Camp Shows execs, provides a good sampling of GI tastes. Theory is that if the entertainment goes over before these garrison troops located in a metropolitan area where diversion is freely available, then the entertainment-starved fighting men will surely go for it. The Ft. Jay assemblage indicated its approval of the CS packages.

The units, which left for Korea Friday (10), are probably the smallest packages sent out by Camp Shows since the start of hostilities. With current shortage of contributed funds, the Army brass decided to take a regulation length unit and split it in two to cover twice as much ground. The package will be halved into four acts each after reaching Tokyo.

Composition of Units
Unit 980 will comprise instrumentalist Roy Smeeck, who'll provide accompaniment as well as work in his own spot; puppeteer Tommy Trent, singer Dorey Clare and juggler Larry Weeks. Weeks will act as road manager. Other section (981) will embrace impressionist Julia Cummings, dancer Roseanne, accordionist Terry Rillo, (Continued on page 54)

Cleve. Alhambra Back After Auction Sale; U. S. Revs 'Interested'

Cleveland, Aug. 14.
Jan August and Doris Drew, starting a two week stint tomorrow (Wed.), are reopening the Alhambra Lounge Club, which has gone through a stormy period of bankruptcy, fights among creditors and a public-auction sale to a new syndicate in the last month.

Nitery was pushed into insolvency by three lawsuits filed by a tavern-fixture company, a dairy firm and the Federal Government, which claimed the spot owed \$193,000 in cabaret taxes. Total indebtedness came to over \$250,000. The recent auction left creditors with a mere \$10,000 to share as Merrill I. Cowan, one of the bankrupt club's owners, joined the successful bidding group.

After the sale was approved by a Federal bankruptcy referee, Alhambra's new management was incorporated by Morris R. Blane, bankruptcy lawyer who made the high bid and who represented the Alhambra Tavern & Lounge, Inc., which owned the Tavern, and Samuel R. Bradley and Joseph M. Vinocur, two of the creditors.

Company officials said they would assume a \$49,774 mortgage held by the Alhambra Bowling Co., in which Cowan and George A. Harvey also own stock. Bureau of Internal Revenue, left shortchanged, announced it is making an investigation of the overlapping corporations, although operated separately and without any alleged connection.

In the reorganization, the club, one of the plushiest in town, re-engaged Hy Baron's orch for first autumn floorshow toplined by August and Miss Drew. Weekly entertainment budget is set at \$3,000.

A.C. Mulls 100G Outlay For Fall-Winter Lure

Atlantic City, Aug. 14.
The Atlantic City cooperative advertising campaign committee, which last year spent more than \$100,000 plugging winter attractions of the resort, is mulling plans to ditto that sum this winter.

Joseph I. McDonell, general manager of Chalfonte Haddon Hall and chairman of the committee, said that as a result of newspaper, radio, TV and direct-mail advertising, 5,000 "keyed" inquiries were received from visitors last winter.

This year special emphasis will be placed on an autumn campaign as well as the winter series. Last year there were 641 advertisements, 50 radio programs and 38 TV announcements.

Taub Exits Loew Vaudery In Play-Time Decimation

A further indication of dwindling regular circuit vaudeville playing time came last week with announcement that Murray Taub, associate talent booker for Loew theatres, would not be replaced. Taub left the organization last week. Entire office now comprises booker Sidney Piermont and secretary Lillian Gillman.

Taub was with the Loew talent booking organization for the past 17 years.

Bill Miller Eyeing Old China Doll As Sole Negro Spot on B'way

Deal is in the works for Bill Miller, Riviera, Ft. Lee, N. J., operator, to take over the China Doll, N. Y. It's planned to switch the oriental policy to a Negro revue format, and new name being considered is Sugar Hill.

If deal is completed, it's likely that a Larry Steele revue, current at the Club Harlem, Atlantic City, will go into the spot. It'll be the sole septa nitery on the Stem, and the first Negro cafe in several years.

The China Doll, operated by Tom Ball, closed this past spring after a lengthy operation in the red. Ball was subsequently hit on charges of tax evasion.

The Sugar Hill will mark Miller's second try at operation of a Manhattan nitery. Some years ago, he started the Embassy Club on the side of the former Riobamba. It folded after several seasons.

CARROLL'S REKINDLES WITH 'HOLIDAY' REVUE

Hollywood, Aug. 14.
Earl Carroll Theatre, dark for four months, relights Aug. 30 with "Holiday for Love," new continental revue produced and directed by Francis Bunney Weldon. Two-act, 35-scene show will be the second offering at the Sunset Blvd. night spot since it was purchased by Frank Hofues, Texas oil and hotelman. Initial show, Lou Walters' "Pleasure Bound" package, played Carroll's for three weeks last spring.

"Holiday" has original music and lyrics by Carter Wright. Gerald Dolin, who will conduct, arranged the music. Weldon, Wright & Dolin also have formed an organization to produce TV and radio shows as well. Harley Hardman will be general manager.

Rehearsals for "Holiday" get underway this week after casting of the main roles. Company will number 54.

Auctioned St. L. Spot Becomes Famous Door

St. Louis, Aug. 14.
The sale of fixtures of Top O' the Town, west end nitery, to satisfy \$9,500 in delinquent Federal taxes last week netted Uncle Sam only \$320. A mortgage holder received bulk of the proceeds and spot will be reopened as the Famous Door.

Total received from sale was \$8,020, but mortgage holder had a first claim of \$7,700 of that. Sale was conducted under a warrant in distraint against former owner Mack Barnholtz. Andy Singer, resident of a downtown hotel, said he and a partner, whom he refused to name, will operate.

Celeste Holm Gets Plaza Persian Room

Celeste Holm has been signed to start at the Persian Room of the Plaza Hotel, N. Y., in November, for two weeks. Room will reopen Sept. 27 with Kay Thompson.

Music Corp. of America set the deal for Miss Holm.

Carroll to Versailles, N.Y.

John Carroll will make his first N. Y. cafe appearance at the Versailles, N. Y., starting Sept. 5. Filmster has been making the rounds of theatres and cafes for the past year or so.

Carmen Torres opens at the Versailles tonight (Wed.).

Sister Tharpe, Knight Split, Tour Separately

After an association of more than seven years, gospel singers Sister Rosetta Tharpe and Marie Knight arranged an amicable split last week to tour as separate units.

Miss Knight will be booked with the Richmond Harmonizers while Miss Tharpe has not yet decided upon a permanent group. The Taps Agency continues to represent Miss Knight on personal appearances and on Decca Records but will only represent Miss Tharpe on her Decca deal.

Coast AGVA-TA Row Forces Bob Hope Halt Of Palsy Benefit

Hollywood, Aug. 14.
First casualty in the bitter battle between Theatre Authority and American Guild of Variety Artists was the annual Bob Hope Cerebral Palsy Benefit. Hope cancelled the show, scheduled for Sept. 19 at Hollywood Bowl, rather than be caught in the middle of the jurisdictional fray touched off when AGVA ankled TA on the Coast after a dispute over clearance of benefits and administration of funds.

Hope had not yet set any talent, so the cancellation required nothing more than a decision not to go through with what has become an annual event. Last year, Cerebral Palsy Assn. netted some \$17,000 from the affair, which boasted such other names as Danny Thomas, Peggy Lee, Mel Tormé, Tony Martin, Dinah Shore, Jane Powell and Dan Dailey.

Meanwhile, AGVA Coast chief Eddie Rio blasted back at Theatre Authority, charging it was trying to sway public opinion with a "deliberate, unjustified distortion of truth." Referring to newspaper advertisements issued by TA, Rio declared his organization had never given up its jurisdiction over variety performers. AGVA's withdrawal from TA, he added, stemmed from the fact that "it not only was continuing to supply almost all performers for both legitimate and so-called benefits but was forced through Theatre Authority's inefficient administration to police these benefits. AGVA sought to correct this situation, but its objections and suggestions were ignored."

Withdrawal was found to be essential, Rio contended, to end "the many abuses imposed upon variety performers by Theatre Authority."

However, Rio backtracked on the thorny question of the benefit show scheduled for between halves of the Rams-Redskins football game at the Coliseum tomorrow night (Wed.). Rio had insisted that the Los Angeles Times, which sponsors the annual charity game, would have to clear all performers through AGVA or there would be no show. He changed his mind, however, and declared that the show would be permitted to go on since the contract was signed on June 22 while AGVA was still a member of TA.

Rio reiterated that in the future, AGVA members are "not to perform without pay unless such performance is first cleared by their union."

Holzman Not Leaving Morris Agcy. for Cantor

Hollywood, Aug. 14.
Ben Holzman is not leaving the William Morris Agency after all but, instead, will service Eddie Cantor in all fields of show biz as part of the agency's service. He was virtually set to leave the 10%ery to go exclusively with Cantor. Instead he will handle all phases of Cantor's bookings out of the Morris office. Jack Crandall continues as Cantor's business manager.

Cantor and his TV producer, Manning Ostroff, are due in New York next week to prep his first show on the Colgate "Comedy Hour" series Sept. 9. They'll return to the Coast in November, where the origination point will shift via the coaxial.

Sinatra's Desert Stint

Frank Sinatra has been signed for a two-week stand at the Desert Inn, Las Vegas, starting Sept. 4. He follows the Ritz Bros.

Comic Jay Marshall has been signed for the surrounding show.

AFL-Frisco Powwow to Hear AGVA Ideas on That 'One-Card Union'

Laine Resting, Pushes N. Y. Par Date to Oct.

Frankie Laine's date at the Paramount Theatre, N. Y., slated to start Aug. 29, has been pushed back to October on advice of his medicos, who warned him not to resume work until the end of September. He'll go into the house either Oct. 3 or 10.

Laine underwent surgery on the Coast recently. Paramount has booked comic Jan Murray and Elliot Lawrence Orch, with others still to be set.

450 Payees at 2 Can. Dates Causes Vallee To Junk 1-Man Tour

Moncton, N. B., Aug. 14.
Rudy Vallee cancelled his tour of the eastern provinces, after two dates, having opened at St. John, and summarily closing in Moncton. At St. John, there were about 250 paid admissions and at Moncton, about 200, with price scale of \$1 to \$2.

Although there was no mention of its being a one-man show, apparently the public deduced it and stayed away, on the heels of dates by Tex Beneke orch to good business. When Vallee counted up the poor gross at Moncton, he wired the Music Corp. of America branch at Boston and announced he was washing out the rest of his tour pronto and returning to New York.

For his solo performance, Vallee sang a number of songs, told a flock of stories, joked, and played his sax. At the close of the performance, he played host to a few men and women who presented themselves for his autograph. "Either this is the wrong place or I'm the wrong man," Vallee told the few signature seekers.

He had arranged to show at school auditoriums and rinks only in his tour. At the cancelled spots, it was announced that money for tickets bought in advance would be refunded.

LEN GREEN, HARRY KILBY JOIN TO FORM MERCURY

The Leonard Green Agency, one of the top percenteries for the booking of Latin acts and bands, last week merged with Harry Kilby Agency to form the Mercury Artists Corp. Kilby is a former General Artists Corp. veepee who organized its cafe department about 10 years ago, resigning last year to open a Florida office. He repped GAC talent in Florida and Latin-American countries until early this year.

Green will be MAC prexy and Kilby the veepee and general manager. Other officer is Charles Green, secretary-treasurer. Datedigger lineup will include Larry Gengo, head of the act department; Lenny Ditson, topper in TV bookings; George Drake, in charge of locations, and Art Gordon, head of the Florida office.

Deal involved an exchange of stock in both corporations. Merger also gives MAC a Florida agency license. Under laws of that state, agents must be residents 1. Florida for three years and must be established in the agency business for that length of time before a license can be granted.

Green at one time worked in the cafe branch of GAC with Kilby. He later resigned to open his own office.

A.C. Renews 'Ice Capades' For '52 on 10-15% Deal

Atlantic City, Aug. 14.
A contract returning "Ice Capades" to the resort from July 18 to Aug. 31, 1952, was approved by the city commission on Thursday (9). The show has played its summer date at Municipal Auditorium.

Contract calls for same deal as a year ago, city to get 10% of the gross after taxes, but if the take goes over \$300,000, the city's share rises to 15%.

Question of a "one-card union" combining all affiliates of the Associated Actors and Artists of America will be put on the floor of the American Federation of Labor convention in San Francisco, Sept. 17. Henry Dunn, national administrator of the American Guild of Variety Artists, plans to present an amalgamation plan for consideration by the delegates.

Dunn stated that there's little likelihood that the confab will take any action on the proposal, but he hopes that the AFL board will put sufficient pressure on the 4A's to create such a setup.

Dunn will cite the jurisdictional quarrels among the various 4A affiliates as a major reason inaugurating the one-card idea. Another argument to be cited on the convention floor is the high cost of maintaining membership in all 4A unions.

There have been several attempts to bring about an amalgamation of all 4A affiliates, but none has been successful.

Meanwhile, Dunn has instituted talks with the Screen Actors Guild in an effort to work out an interchangeability deal, so that AGVA members can work films without paying added union dues and filmmakers can play the variety fields without additional fees.

One of the first steps toward amalgamation will be presented at the 4A meeting next month, when Dunn will ask that the Brother Artists Assn., which has jurisdiction of burlesque, be merged with AGVA. Dunn said that inasmuch as many BAA members must work cafes and vaude houses, and since the burley houses use vaude turns in their shows, interests of the members would be best served by one union in both fields.

'Miss America' Directors Nix Complete Autonomy To Bob Russell, Replace Him

Atlantic City, Aug. 14.
Bob Russell, who has emceed and directed 10 of the last 11 "Miss America" pageants, has been replaced this year by Bob Evans, of Helena, Ark. It was announced here last week.

News that Russell had not been offered a new contract was revealed by J. Howard Buzby, local hotelman and producer of the pageant, and came as a surprise here since Russell was often acknowledged to have done an outstanding job. Buzby explained that the reason for the change is that "a man was needed who would be available two or three weeks in advance of the event to help out in its preparation and production." The inference was that Russell was not available for all of this period.

Actually, the reason for the change was a personal matter stemming out of the pageant's directorate feeling that Russell had assumed a greater control over the annual show than the board wished to give him. Russell had made no bones on running the show without asking for much help from a group regarded by him as amateurs in show business. Once before the pageant board replaced Russell, but after a year's interim he was back again.

Russell's replacement formerly sang with Fred Waring's Pennsylvanians.

Mt. Inns Off 30-50% As Weekdays Decline

Business at summer resorts has been off 30-50% in many spots. Hard hit has been the N. Y. State Catskill Mountain area, where nearly all the intermediate and smaller hotels have been taking it on the chin in comparison with last season's grosses.

Spots such as Grossinger's, Fendale; Concord, Klamath Lake, and in the Adirondacks area, Green Mansions, Warrensburg, have been running close to capacity nearly every week. These are the exceptions, however.

One factor that stands out during the current resort slump has been the increasing reliance on weekend business to make ends meet. Week-day patronage is at its lowest in many years.

Night Club Reviews

Continued from page 50

Riviera. Ft. Lee. N. J. lines, impressions of personalities, et al. They had to beg off.

At no time do they lose their audience, and never do they seem to be at loose ends on what to do. They work in duo and singly, and the pacing and routine are object lessons in how to stay on for 45 minutes without leaving themselves in a state of exhaustion at the walkoff.

If there is any special reason for the development of Hayes & Healy as a team, it must be Miss Healy. As for Hayes, he worked for years as a single, and there was never any question of his sharp comedic ability. Miss Healy has developed as a comedienne and expertly fits her sense of comedy into the overall pattern. At no time do they resort to blue

material. Here is an act that relies solely on talent.

They have a cute lyrical opener, "Getting to Know You," in which they set themselves solidly with the patronage. It's also their Sunday night TV theme. "Disk Jockey Blues" gives them a chance to intro their first series of impressions, on name singers, and the fact that both have good voices are particular assets here.

Miss Healy does straight singing of "Stardust," which Hayes introduces as having been done by his wife in a 20th-Fox pic, and it's a strong laugh-getter when he heckles her from the audience. For versatility he gets over a touch of pathos in a drunk bit.

The pair's "Movies Are Better Than Ever," a satire on Hollywood, leads into some more name impressions, with Hayes' takeoff on Gary Cooper and the pair's going-over of MacDonald-Eddy as smash toppers. But perhaps their best is the Merman-Nypte pairing on "Just in Love" from "Call Me Madam." Miss Healy really got 'em with her Merman carbon, and she had to do a repeat at the opener, with Hayes, of course, belting 'em with the Nypte copy. The Lanza-Judy Holiday pairing is also wham comedy. In for only two weeks, because of their TV, the pair could easily have spanned the summer.

The show's second billing goes to the Blackburn Twins and their new partner, Pam Cavan. This is an entertaining trio who work hard all the way with their combo hoofing-singing music-comedy numbers. Miss Cavan is still working her way into the niche formerly occupied, first, by Janet Blair and subsequently, by Vivian Blaine and Martha Stewart, all of whom, incidentally, were projected from this act to top music-comedy shows.

Nanci Crompton has been an all-summer holdover with her ballerina whirls, and she's still getting a good share of the applause.

Rest of the layout comprises Michael Terrace & Nilda with their mambo specialty in native costume, a good pace-changer from the rest of the show; Sherry Stevens, brunet songstress, who does a sort of Latin grind while circling the room; Clark Ranger, production singer and introducer, who does a nice job; plus the Walter Nye and Rene Touzet bands, which play neatly for show and Latin customer dancing, respectively. Add to this a particularly nifty-looking Arden-Fletcher line who know how to dance. Kahn.

5 O'Clock, Miami Beach

Miami Beach, Aug. 12. Buddy Lester, Joyce Bryant, Raoul & Eva Reyes, Len Dawson Orch; food or beverage minimum \$2.95.

This is probably the best balanced and most potent layout tapped out in this pop spot this summer, with the components building all the way.

As topline, Buddy Lester, in his sixth return engagement, is hitting on all cylinders. Assured and authoritative, he sets off his mostly off-trail ideas in zanyisms to make for an almost perfect handling of a room he knows thoroughly. He's added a new series of gags to buttress the regular routines, such as "the Girl Who Had Two Heads," the "Whistle Song," the

called for repeat on "Africa" which includes the screwball impresoes, and tops with his wrap-up takeoff on a stripper. In between ad libs and his trademark cracks on lines which lay but which are sparked into laughs via the disgusted expression and "Chee," he keeps them moving. On show caught he couldn't seem to miss.

Lester's click is definitely sparked by the smash scored by songstress Joyce Bryant, one of the best hit this town. Answer is the reaction from the aud, most of them hepers. Though at times she's overly dramatic (as in her "Love For Sale," albeit effective and a bringer-backer), the dinner and supper crowd gives her attention all the way.

Tees off with arrangement on "I Feel a Cong Comin' On," interwoven with "The Thrill Is Gone" for a smartly turned impress. Follows with change of pace in effectively presented "Too Young," revealing a wide range. "Tzena, Tzena" with a Yiddish Aaron Lebedoff lead-in adds to potency. Then wraps up with aforementioned "Love For Sale." Encores with French medley based on "Place Pigalle" to keep them pounding. Delivery is solid, with humble approach that winds up with payoff palming.

Opening act as set by Raoul & Eva Reyes is a bright. Their Latin ideas are colorful with, of course, the "Shoeing the Mare" and the aud mixing by the femme adding to the overall impact.

Len Dawson and his small unit are tops in their show backings. Lary.

Hotel Radisson, Mpls. (FLAME ROOM)

Minneapolis, Aug. 10. Lisa Kirk (2), Bob Bass Orch (8); no cover or minimum.

Lisa Kirk, making her local bow, is exhibiting the class and ability that have scored for her in musical comedy and swank supper club appearances. She displays a rare brand of looks, charm, top-drawer talent, sparkle and fine material, plus plunging neckline.

As far as this room is concerned, few, if any, singing comedienness have had the advantages, and used them so well, of superb lighting, wardrobe, clever and effective special material and routine to set off their natural talents. So it's little wonder the room's so crowded, local scribes are spilling raves and customer mitts get a heavy workout. Punching away at all times, and getting a great assist from her accompanist-arranger, Sid Bass, she digs deep into her bag of pleasure-loaded offerings and comes out with laughs, drama and listenable warbling.

Such trite and shopworn business as kidding of ringside males during table visits and coaxing customers to join her in a song chorus, takes on an air of freshness and lands strongly as handled in her flirtatious way and via the help of such ingenious props as a telephone-concealed mike. Other props, including a pair of gloves, one green and the other red, along with the lighting and wardrobing, make for corking production values.

Miss Kirk employs the gauntlets in "Stop and Go" to signal amorous male admirers to halt or proceed, and number is socko. So, too, is "The Bed," a vocal tribute to the four-posters and their services to humanity. At show caught, she also came across with "I Feel a Song Coming on," "My Funny Valentine," "Too Marvelous for Words," "It Had to Be You," and, of course, "The Gentleman Is a Dope" and "True to You in My Fashion," each whammo. Like the performer herself, the brief accompanying patter was finished in the extreme. The Bob Bass orch takes care of its assignments meritoriously. Rees.

Edgewater Beach, Chi (BEACH WALK)

Chicago, Aug. 10. Xavier Cugat Orch (19), Abbe Lane, Trini Reyes, El Gringo, Dulcinea, Otto Bolivar; admission \$1.25.

Always a strong-puller at this lakeside hostelry, Xavier Cugat has brought in a brightly trimmed Latino showpiece that's likely to tax the capacity of the spacious Beach Walk. That's a large assignment. Although the outdoor Walk doesn't quite encompass all of nature, it does take in a sizable hunk, including variable lake breezes and background traffic noises.

But the Cugat display is tailor-made for the Edgewater's summer adjunct. With his stable of colorfully garbed singers and dancers, the show has appealing visual val-

the acoustical handicaps of the outdoor garden. It's a showmanly revue from the opening mambo, with Cugat himself projecting just the correct note of suave wit as the emceeing majordomo.

Prime conversation piece for the ringsiders is the sveite Abbe Lane, who splashes vividly with lush gowns and figure to match. She delights the customers with an exotic calypso treatment of "Cocoanuts" and writhes off to a big mitt after a medley of south-of-the-border ditties.

Also quieting everything but the nearby Foster Ave. traffic sounds is flamenco dancer Trini Reyes. Her precision tapering grabs attention from the opening heel click. El Gringo's tambourine specialty on "Tico Tico" likewise has eye appeal and provides sparkling warm-up. Otto Bolivar further heightens the Latin-American atmosphere with flavoursome baritone of "Babalu." Dulcinea adds more spice with her dancing and chirping.

Least satisfactory portion of the entire layout is the rumba number, which has audience plants come up to shake hips with members of the Cugat aggregation. Wisely, it's kept short.

The Cugat orch backs the show efficiently and remains on to tootle for patron dancers. Dave.

Riverside, Reno

Reno, Aug. 8. Dorothy Shay, Harrison & Fisher, Riverside Starlets (12), Al Donahue Orch (10); no cover or minimum.

Dorothy Shay, after two cancellations, finally makes it into this spot, and it's about time. She was flooded out last November when the Truckee river took over for a short engagement. Renoites, having been expecting the hillbilly for some time, turned out in strength for her.

She has a big role, following Dennis Day, and except for a few weak nights, consistently outdraws the dice tables. Her's is "quiet" entertainment—everybody takes it easy (including Miss Shay) and with the same "quiet" insistence they get her back for about three encores. With one exception, "Love Isn't Born, It's Made," she stays in the mountains. But this song, although innuendo, is far from the hills and proves what she can do seriously. Crowd-pleasers are "Uncle Fud," "Mountain Girl" and "Efficiency."

Best gimmick is bringing children up from the audience to go through motions with her as she sings "Efficiency." That's the number that eventually gets all movable parts in operation. She uses it for a fine closer on occasion.

Miss Shay makes a business appearance in a change of gown for each show. Contrast of gum-chewin', hip-slingin' babe, fluffed up in tasteful gowns, is great. Drawings between songs is good and not overdone. She knows how to keep the crowd in hand—sleeps wrists if need be, but not offensive.

Billed with the singer in this show is Harrison & Fisher, a comedy dance team. A strenuous act, especially at 4,500 feet, the pair wears itself out midway through routine. Lot of extraneous effort, but some good effects achieved, nevertheless.

Starlets, the Moro-Landis line, take it easy this show with one routine. They open the package with their usual fine production, this one with strawhats, "Turkey in the Straw," et al. Whole show is rather quiet. Curt.

Embassy, London

London, Aug. 10. Paula Drake, Don Carlos Orch; cover \$3.

Paula Drake, the latest U. S. importation for West End cabaret, brings something new and refreshing to London's nightlife. Her success, however, will depend entirely on the type of audience the Embassy Club attracts during her four-week season.

Miss Drake, with a style entirely her own, runs through half a dozen original numbers which are crammed with laugh-provoking lyrics of the smartest kind. There is nothing blue about the show, but it's solely for the adult mind.

There was evidence that the comedienne misses the practical help and cooperation of her own accompanist, but she receives quite adequate support from the club's resident combo. A specially written lyric, "That Way About You," eliminates the more conventional introductory patter, and from that start she goes through to click with six comedy entries. The routine includes "Intimate Friends," which is her interpretation of a catty woman; "The Story of Sandra Shovel," which parodies the "Sam Spade" programs; a delightful number on the zither and "Just One of These Things," Myro.

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FILM CAMPAIGNS • THEATRE PRODUCTIONS

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Day Whiskey Wait

N. Y. State Hits New Cafes, Premiumizes Old

Recent legislation by the New York State Liquor Authority will make it virtually impossible for saloonkeepers to open in the state. Orders for operation as a straight saloon for a minimum of 90 days before a liquor application can be filed. It's estimated that prospective saloon operator could pay as much as \$100,000 within waiting period.

The immediate result is the impossibility that the Diamond Saloon, N. Y., will open. Seven saloonkeepers, including Harry Friedman, operator of the 500-seat Atlantic City, and Frank Lombardo, of Palumbo's Philadelphia, have been attempting to get a spot. Now all deals are temporarily off because of the difficulty in devising a profitable operation during the waiting period.

Such problem is expected to be the contemplated opening of Gilded Cage, in which shows are produced by Lou Walters, of Latin Quarter, N. Y. Liquor use of this spot, during its reoperation as Monte Proser's Theatre, hasn't been surrendered by concessionaire Abe Ellis, who holds chattel mortgages on cafe properties. Ostensibly, spot, closed for the summer, resume operation under the schnapps permit.

The law puts a premium on salooned cafe properties whose licenses are alive. Spots such as the Doll and the Guest Room probably be taken over under new licenses. China Doll is being negotiated for by Riviera face Bill Miller (see separate page), while pianist Joe Bushkin nulling operation of the now net Guest Room.

Legislation also ups the value of salooned cafes because of tendency to let the field. Naturally, this moot point at this time, because of the general recession in salooned field. However, in the event of a business pickup, trans-values will be worth considerably more than heretofore.

Omitted From Slate, 2 AGVans Withdraw

Charles Brett, of Boston, and Russ Wright, of Detroit, last week withdrew as candidates for members of the American Guild of Variety Artists' national board, following omission of their names from the ballot.

Both agreed to the withdrawal rather than force the union into the expense of reprinting and re-mailing the entire slate.

World's Highest Man-Made Ski Jump, at L.A. Fair, In Bid for Amus. Coin

Pomona, Calif., Aug. 14.

New grief for competitive amusements begins building this week at Pomona. Highest man-made ski jump in the world will be added to the L. A. County Fair under the direction of Sepp Benedikter, Austrian skier who was brought over for consultation on Sun Valley when that was planned and recently built a \$250,000 project at Wrightwood, Calif.

Pomona jump will have five ice machines to manufacture snow along the steep run. Takeoff will be 225 feet high, 50 feet wide and length of jumps up to 180 feet. Pros will be imported to perform at 3:30 and 10 p. m. each day beginning Sept. 14.

Construction starts today (Tues.) and steel girders rising to giddy heights are expected to be completed in two weeks. They will mount to as high as a 28-story building. At first it was planned to lift the skiers by elevator, but instead they will be pulled up by rope-tow to give the peasants more thrills.

Benedikter has skied on snow, desert sand and water, but this is the first time he has attempted to do a chute-the-chute on a synthetic ski run in the good old summer-time. Fair officials look on it to be the fair's biggest attraction and the photos, newsreels and TV cameras are lining up for kills as well as thrills. It looks like a bad month for picture preems, among other events.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Aug. 14.

A salute to superintendent of nurses Ruth Norman and her able staff for taking time out to extend favors to the less fortunate of Variety Club's hospital.

Peggy McCarthy, staffer of the Roxy Theatre, N. Y., registered for the usual observation period, nursing a slight relapse. She graduated here eight years ago.

John Ellis (Interstate Circuit) back to Houston after a two-week bedside holiday with frau Jean Ellis, whose progress sent him home with a smile. Ditto Versey Strum (Neighborhood Theatres), who shot back to Richmond, Va., all elated over his wife's comeback.

Jesus Dominguez (Gracia) manager for Warner Bros., in from Havana and registered for the observation routine.

Charlie Aldebo (Skouras Bros.) making daily visits to local dentist, all his uppers to be yanked. He's an ail-up patient that's on the go-home list.

A carnation to Sam Roberts, Chicago agent, for his timely efforts to make things worthwhile for many of the less fortunate here; ditto to Joseph Vaughney, Denver author and playwright.

Garry Sitgraves, who beat the rap here in 1933 at the old NVA sanatorium, is here for a vacation and once-over. The former NVA-ite received an absolute good health O. K.

(Write to those who are ill.)

BELLE BAKER ON MEND; RESUMES NOV. 5, PITT

Belle Baker is slated to resume work Nov. 5 at the Carousel, Pittsburgh. She's currently convalescing at a milk farm at Tarrytown, N. Y., where she broke her arm in an accident about five weeks ago. Cast was taken off this week and it's expected that another three weeks will be required for a complete cure.

Miss Baker had a commitment to play the Latin Quarter, N. Y., at the time of her accident. She goes into the Alhambra, Cleveland, and the Latin Casino, Philadelphia, after Pittsburgh.

Heat's on at Chi Strips & Clips

But Burlesqueries Ridin' High

Chicago, Aug. 14.

Proverbial heat is on at the near north and west sides of Chicago, which house more strip and clip joints than any other sections of the city. However, this time police are not just insisting that gals wear a little patch here and there but are arresting comedians and femmes for blue material and soliciting drinks.

In the past week over 14 spots were raided, with four licenses revoked and more to come up. Along with the "cleanup" drive is a crackdown on several swank eateries allegedly used as fronts for "call" girls. Joe Miller's 895 was shuttered last week.

Officials also are investigating a fleet of spots with cab drivers, who hustle for \$1 to \$1.50 per head.

Philly's Club Harlem Jumps Gun on Name Orchs; Skeds to Jan.

Philadelphia, Aug. 14.

Club Harlem is kicking off the new season early with name orchs already started at the 900-capacity West Philadelphia spot. Charley "Yard Bird" Parker is current bandstand occupant; Lucky Millinder comes in Aug. 20, and the Duke Ellington orch is due Sept. 10.

General manager Stan Cooperman has skedded Stan Kenton's band for Dec. 24 (Christmas week). Other attractions and the dates set are: Buddy Johnson, Sept. 17; Paul Gateb, Larry Darnell & Chubby Newsome, Sept. 24; Earl Bostic, Oct. 8; Dinah Washington, Oct. 15; Erskine Hawkins, Oct. 29; Bullmoose Jackson, Nov. 5; Louis Jordan, Nov. 19; Illinois Jacquet, Nov. 26; George Shearing, Dec. 3; Gene Ammons, Dec. 17, and Nat "King" Cole, Jan. 28.

Jimmy Nelson and Betty Norman opened yesterday (Tues.) for two weeks at Shamrock Hotel's Emerald Room, Houston. Henry King orch continues on bandstand.

Drive is also aimed at closing locations where the sexual deviates hang out. Peculiar turn is the Chicago Daily News which exposed the inner workings of Calumet City, a suburb, which lures sucker trade to dozens of strip joints there. In spite of all the warnings, trade has been brisker there than in past months, although county police have shuttered several bistros for gambling violations.

There is a terrific shortage of girls for the lines in both cafes and theatres, with the recruits mostly those who have been dropped from regular choruses. The old gag of farm gals and such just ain't so. Many spots are cancelling out what lines they have and are just using solo workers.

Another aspect is the sensational business that Minsky's Rialto burley has been doing the last several months, especially over the weekends. Management hiked the prices from 90c to \$1.25 on week-day evenings and upped them on weekends. Flock of defense workers plus armed personnel credited with much of the increased grosses.

Other smaller burlesque houses down the street also report notable rising takes, with many using ad space in the dailies for the first time.

Portland, Ore., Quandary

Portland, Ore., Aug. 14.

Ringling Bros., Barnum & Bailey Circus clashed head-on with county and city officials last week (9) over the dates it has scheduled to perform in this city.

The show is set for Aug. 21 and 22, with the town already papered and announcements in the press and radig. It came to official attention of city and county heads that circus dates spread into the Multnomah County Fair, which opens a week's run Aug. 20.

It would take a change of ordinance to cancel the transient attraction.



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SID BELLER

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GENERAL ARTISTS CORP.

Record Exploitation
NAT SHAPIRO

VARIETY BILLS

WEEK OF AUGUST 15

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit (PM) Panchon Marce; (I) Independently; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner; (WR) Walter Reade

NEW YORK CITY
 Music Hall (I) 16
 Marilyn Murphy
 Sonny Cortes
 Myrona
 Bettina Roxy
 Patricia Drylie
 Eumelia Roque
 Corps de Ballet
 Eric Hulton
 Rockettes
 Sym.
 Palace (R) 16
 Wally Brown
 Sonja Van Horne
 Park & Clifford
 Chas. Slim Timblin
 Allan Sls
 Bruce Howard
 Paramount (P) 15
 Modernaires
 Bob Chester Ore
 Danny Lewis
 Helene & Howard
 Rudy Cardenas
 Milt Miller (I) 16
 Million Belle
 Dagmar
 Fats Marce
 Sid Gary
 Leonard Sues
 Cristiana
 Magid Triplax
BALTIMORE
 Capitol (I) 16
 Willie Jackson Ore
 Ruth Brown
 Eddie Heywood 3
 Piano Red
 Allen Drew
 Spic & Span

AUSTRALIA
MELBOURNE
 Tivoli (I) 13
 Jon Perwez
 Alan Davis
 Los Trianas 8
 Peppito
 3 Carsons Bros
 Topsy & Brown
 Ery & Evert
 Babs MacKinnon
 Maura X Claux
 Horrie Dargie 4
 6 Celebrity Singers
 6 Les Models
 Les Debonnaires 4
 Tivoli Ballet

BRITAIN
ASTON
 Hippodrome (I) 13
 D & J O'Gorman
 Dudley Dale
 Singers
 3 Hickey
 Doline Ballet
 Freddie Harrison
BIRMINGHAM
 Hippodrome (M) 13
 Sugar Chille
 Robinson
 Carvill & Mundy
 Arthur Worsley
 Les Mathis
 Cawlinis Dogs
 Dorothy & Co
 Maurice French
 Richards 5
BLACKPOOL
 Opera House (I) 13
 B & B Bernard
 Vera Lynn
 Jack Radcliffe Co.
 H. & J. Combe Co.
 Erica Yorke
 Palace (I) 13
 Frasers Harmonica
 Co.
 Bedini Tp
 George Williams
 Tox & Denise
 Walthon &
 Dorraine
 Lucky & Henry
 Sereno & Joy
 Reid Twins
 Tower Circus (I) 13
 Charlie Carroll & 1
 Smith
 Knies French
 Horries
 Oscar Konyots
 Lions
 Gt. Alexander Tp
 Victor Julian &
 Pets
 Entes Animals
 4 Hickey
 3 Lorandos
 Mars Tp
 Arringtons
 3 Hous
 Jimmy Scott
 Flying Constellation
 Little Jimmy
 Annettes
 Circusettes
 Winter Garden
 (I) 13
 Norman Evans
 Senior Carlos
 Canfield Smith &
 4 Soudras
 12 Whiteley Girls
 4 Zio Anegis
 Daryls Dogs
 Joy Beattie
 Anna Mac
 Gyneth Lascelles
BOSCOMBE
 Hippodrome (I) 13
 Billy Whittaker
 Mimi Lay
 B & T Clayton
 Phil Lester
 Eric Marsh
 Gail Harvey
 Jack Lennard
 Gardiner & Baxter
 H. & J. Diddle
 Debs
 Terrys Juves
BRADFORD
 Alhambra (M) 13
 Bartlett & Ross
 Ford & Sheen
 Douglas Harris
 Pierre Zampa
BRIGHTON
 Hippodrome (M) 13
 Frankie Howard
 Mary Naylor
 Arthur Richards
 Joy Beattie
 3 Jokers
 Greta Unger 3
BRISTOL
 Hippodrome (S) 13
 Rose Murphy
 V & J Cranston
 Charles Clapham
 J. Ledgers
 J & K Stubbard
 George Meaton
 Yolanda
 Marie & Marie

BANGOR (Me)
 Bilou (P) 17 Only
 Asylum of Horrors
BATH (Me)
 Opera House (P)
 15 Only
 Asylum of Horrors
CHICAGO
 Chicago (P) 17
 Dinah Shore
 Mr. Kitzel
 Walt Martin 3
 Sammy Davis Jr.
 T & F Valtel
 Port Fairhead (Me)
 Paramount (P) 15
 31 Only
 Asylum of Horrors
HOLTON (Me)
 Houlton (P) 20 Only
 Asylum of Horrors
MIAMI
 Olympia (P) 15
 w. & J. Adrian
 Roy Douglas
 Antlers 4
 George Dunn
 Singletons
ROCKLAND (Me)
 Knox (P) 16 Only
 Asylum of Horrors
WASHINGTON
 Capitol (I) 16
 Kansasa 3
 Margaret Phelan
 Don Rice
 C & Valdez
WATERVILLE (Me)
 Haines (P) 18 Only
 Asylum of Horrors

Gt. Felix
 Regina Maida
 Chief Magie Eye
 & B
 Amazing Rheorie
 Reggie Dennis
HACKNEY
 Empire (S) 13
 Frank Randle
 Gus Aubrey
 Stan Stafford
 A J Powell
 Johnny Peters
 Mandaly Singers
 Dagenham Girl
 Pipers
 3 Palmers
 Hal Mack Co.
LEEDS
 Empire (M) 13
 Joy Joy & Joy
 Lee Lawrence
 Dolores & Iris
 Peter Sellers
 Tony & Ruby
 Michael Bentline
 Peter Raynor
 Les Danclous
 Milton Woodward
LEICESTER
 Palace (S) 13
 Carroll Lewis Co.
 Erik Van Aro
 2 Venardes
 Jenny Hayes
 J. & J. & J.
 Potter & Carole
LONDON
 Palladium (M) 13
 Tony Martin
 Florence Desmond
 Pinky Lee
 Mack Triplets
 Jesse James & C
 Donald B Stuart
 Jackie
 Palladium Girls
 Skyrockets Ore
MANCHESTER
 Hippodrome (S) 13
 lacy Bonn
 Anton Karas
 Bob Grey
 Paga 3
 Spanglers
 Pat Hyde
Palace (M) 13
 Jack Carson
 Kay Cavendish
 Australian Air Aces
 Clifford Stanton
 Jose Moreno Co.
 Pepinor Circus
 3 Coronets
NEWCASTLE
 Empire (M) 13
 Buster Keaton
 Hietty King
 Shaun Glenville
 Albert Whelan
 George Robey
 Peter Bernard
 Archie Glen
 Moran & Eiof
 Empires
NORTHAMPTON
 New (I) 13
 Tom Moss
 3 Karloffs
 4 Silver Chords
 Marie Devere Co.
 Vau Valrie
 Aqua Maida
 4 Water Cranks

NORWICH
 Hippodrome (I) 13
 Stan Stennett
 Rita Page
 Dancettes
 Les Henry
 Dorothy Williams
 Mary Sullivan
 Don Saunders
 J D Girls
NOTTINGHAM
 Empire (M) 13
 Reg Varney
 Billy McCormack
 Camilla & Castelli
 Alfordi Tp
 Marriott &
 Wenman
 Peter Duley
 Roy Jeddries
 J Allen & Barbara
 Jacqueline Farrell
 Sherman Fisher Gls
SHEFFIELD
 Empire (M) 13
 H & A Ross
 5 Smith Bros
 Williams & Shand
 Eddie Gray
 Roger Carner
 Stainless Stephen
 Para Nino
 Harry Bailey
SUNDERLAND
 Empire (M) 13
 Dolores & Gray
 Dorothy Squires
 Alex James & I
 Jackie Hunter
 Allen Lee
 Nani Nita & D
 Johnson Clark
 Les Hellyos
 T & G Durante
SWANSEA
 Empire (M) 13
 Lester Ferguson
 Max Wall
 Semprini
 Fred Lovelle
 L. Sharpe & Iris
 Cynthia & Gladys
 3 Oxford
 Tune in Lovlies
WALTHAMSTOW
 Palace (I) 13
 Freddie Hills
 Jerry Nicholls
 Jeff Smith
 Gloria & Jeanette
 Bachantes
 Tex Montana
 Paul Wood
 Valentino Lovlies
 George Barnes
 Julie Hartnell
 Vickie Gail
 Hal Brenton
 Mark Chorney
 Alex Goodhead
YORK
 Empire (M) 13
 Phil Strickland
 V M Gaston
 Patricia Lyndon
 Tom Banny
 New (I) 13
 Michael Wayne
 Jean Bradford
 Fred Renwick
 Olga Andersand
 Lorrain Bros
 Frakson
 18 Naughtigals

MIAMI-MIAMI BEACH
 Star of Music
 Bill Jordan
 David Elliott
 Christine Nelson
 Van Kirk
 Harvey Bell
 Casablanca
 Stanley Boucher O
 Dancers
 Celebrity Club
 Alan Gale
 Freddie Stewart
 Tina Turner
 Ted King
 Clever Club
 Beverly Hudson
 Al Bernie
 Gomez & Beatrice
 Woody Woodbury
 Tony Lopez Ore
 Delene Hotel
 Willie Hollander 3
 Zina Rex
 Mickey Walker
 Louie Adler Ore
 Five O'Clock Club
 Buddy Lester
 Joyce Bryant
 R & E Reyes
 Len Dawson Ore
 Jennings Hotel
 Michael Strange
 Tony Matas
 Helene Almee
 Jimmy Woods
 Leon & Eddie's
 Eddie Guerlin
 Tobby Boots
 Gaby DeLana
 Billy Austin
 Martinique Hotel
 Manly & Ekel
 Danny Yates Ore
 Mother Kelly's
 Pat Morrissey
 Penny Malone
 Freddie Lane

CHICAGO
 Blackhawk
 Norma Lou Doggett
 Hope Zee
 Ray Arnett
 Conny Baxter
 Ken Remo
 Bobo Lewis &
 Bobby Barry
 Joel Friend
 Henry Brandon Ore
 Chas. Paros
 Billy Daniels
 Jackie Miles
 Doris Ruby
 Arden Fletcher
 (I) 13
 Pancho Ore (4)
 Cee Davidson O (8)
 Palmer House
 Jane Morgan
 Mata & Hari
Los Angeles
 Ambassador Hotel
 Tito Gular
 Lina Romy
 Lela Montes Co
 Carlos Molina Ore
 Biltmore Hotel
 Tyrell & Winslow
 Lina
 Alice & Barry
 Ashton
 Serge Flash
 Hal Derwin Ore
 Ciro's
 Kay Thompson
 Williams Ore
 Matty Malneck Ore
 Gail Galien Ore
 Macambo
 Tippy & Cobina
 June Baselle
 Victor Marchese
 Latin-Aires
 Emil Coleman Ore

Camp Shows
 Continued from page 51

Cabaret Bills

NEW YORK CITY
 Hotel New Yorker
 Bernie Cummins
 Cavanaugh
 Kevin O'Sullivan
 Mary Ore
 Johnny Flanagan
 Gloria Dawn
 Blade Beauties
 Hotel Roosevelt
 Maudie Monte Ore
 Nocturnes
 Hotel St. Regis
 Milt Shaw Ore
 Horace Diaz Ore
 Hotel Statler
 Shep Fields Ore
 Hotel Toff
 Vincent Lopez Ore
 Hotel Warwick
 Gloria Elwood
 Lela Quaver
 Juanita Hall
 Jack Kelly
 Honey Bros.
 F. Maxzone Ders
 Gloria De Roy
 Les Fabos
 Can Can Ders
 Art Warner Ore
 Park Ave.
 Carole Hendrick
 Woody Morgan
 Dolores
 Penthouse
 Paul Taubman
 Mirko
 Riviera
 Peter Lind Hayes
 & Mary Healy
 Blackburn Twins
 & Pam Cavan
 Sherry Stevens
 Nanci Crompton
 Clark Ronger
 Michael Terris
 Lina
 Water Nye Ore
 Rene Toulet Ore
 Valhalla
 Carmen Torres
 Robert Maxwell
 Emilie Patti Ore
 Pancho Ore
 Village Barn
 Burt Hilber
 Louise & Harris
 Dick Swan
 Dolph Traynor 3
 Bobby Meyers Ore
 Village Vanguard
 Orson Bean
 Shoshana Damari
 Clarence Williams
 Wiveli
 Ming Chu
 Bob Lee
 Wildcat
 Miguelito Valdes O
 Hamilton Trilo

PIX PASTURE-IZE STARS
 Continued from page 1

importance. Poor biz racked up by many of their films finally penetrated to exhibs, who habitually demand names for their marquees, and then to the studios.

Even new names and still-important established ones—at the height of her career, Ingrid Bergman, for instance—soon proved to be duds if not cast in sufficiently high-powered stories. As a result, many of the former marquee weight-bearers were dropped from the lists in favor of younger players—at a great saving of money—and concentration went into the story.

While stars are still plenty important—more because of the exhibs' "Who's in it?" query than the public's—there has been a definite de-emphasis in that department in the past few years. Thus Hollywood has had an opportunity to do considerable development work on a large crop of newcomers.

Lack of unfailing b.o. power is no more the fault of the newcomers than it is currently of the vets who are still drawing top fees for their pic performances. It is apparently the public and the situation that has changed. Patrons will no more lay down their coins to see such established newcomers as Kirk Douglas, Montgomery Clift or Elizabeth Taylor than they will to see the oldsters—unless they like the story. Results on picture after picture have proved that point in the past five years.

Thus it has been relatively easy for producers to make the money-saving decision that puts a new face in an important role and gives the frigid treatment to established names. It's plain to see, therefore, why production schedules recently have less frequently carried many once b.o. potent femme names.

Males, of course, far outlast the femmes as sex bait on the screen. But even Cooper, Grant, Gable, Cagney, Spencer Tracy, Jimmy Stewart and the other onetime b.o. infallibles have been proved clay unless backed by a top story. They're still insurance in a way for getting bookings and good terms from exhibs, but much less so than formerly.

Number of new faces now to be seen in pix is evident in a recent week's production schedule, for instance. Even more interesting in studying cast lists is how clearly the vet males have outlived the distaff side.

Perusal reveals only one feature at work at Columbia, "The Brigand," with Anthony Dexter, Jody Lawrence and Anthony Quinn. Metro had on the stages "Singin' in the Rain" with Gene Kelly, Debbie Reynolds, Donald O'Connor and Jean Hagen; "Belle of New York" with Fred Astaire and Vera-Ellen; "Ivanhoe" with Robert Taylor, Elizabeth Taylor, Joan Fontaine and George Sanders; "When in Rome" with Van Johnson and Paul Douglas; and "The Enemy" with George Murphy and Nancy Davis.

Other Prod. Schedules
 Paramount had "Anything Can Happen" with Jose Ferrer and Kim Hunter; "Denver & Rio Grande" with Edmond O'Brien and Sterling Hayden; "Shane" with Alan Ladd, Jean Arthur and Van Heflin; and "Green Gold of Nevada" with John Payne and Susan Morrow.
 RKO had "I Want You" (Goldwyn) with Dana Andrews, Dorothy McGuire, Farley Granger and Peggy Dow; "The Big Sky" (Winchester) with Kirk Douglas and Elizabeth Thwaitt; and "Day Without End" (Filmakers) with Ida Lupino, Robert Ryan and Barbara Whiting.
 In work at Republic was "The Quiet Man" with John Wayne and

Maureen O'Hara. On the 20th-Fox stages were "With a Song in My Heart" with Susan Hayward and Rory Calhoun; "Red Skies of Montana" with Richard Widmark and Constance Smith; "Rose of Cimarron" with Jack Buettel, Mala Powers, Bill Williams and Jim Davis; "Elopement" with Clifton Webb and Anne Francis; "Fixed Bayonets" with Richard Basehart, Michael O'Shea and Gene Evans, and "Pride of St. Louis" with Dan Dailey and Joanne Dru.

Universal-International was working on "Bend of the River" with James Stewart, Arthur Kennedy and Julia Adams. Warner Bros. had "The Big Trees" with Kirk Douglas, Patrice Wymore, Eve Miller, John Archer and Ellen Corby; "The Crimson Pirate" with Burt Lancaster; "Where's Charley?" with Ray Bolger and Allyn Mulerie; "Carson City" with Randolph Scott and Lucille Norman, and "I'll See You in My Dreams" with Doris Day, Danny Thomas, Patrice Wymore, Frank Lovejoy and Mary Wickes.

The independents, most of them shooting out of the country, had in work "African Queen" (Horizon) with Humphrey Bogart and Katherine Hepburn; "No Time for Flowers" (Briskin) with Viveca Lindfors and Paul Christian; "Geisha Girl" (Breakston-Stahl) with Martha Hyer and Todd Karns; "Bride of the Gorilla" (Broder) with Barbara Payton and Raymond Burr; and "Chained for Life" (Spera) with Hilton Sisters and Mario de Laval.

WB Shares
 Continued from page 5

fessional holders of large blocks, there's little profit in tendering shares at under \$15. One of the minor advantages of selling to WB rather than on the market is that no commission is involved in sales via tenders.

As a result of the market rise, WB will get considerably fewer shares for the \$15,000,000 it has appropriated for the purpose. Virtually all the important operators are waiting for the very last moment tomorrow before deciding on their takers, so they'll take full advantage of market appreciation.

Tenders must be received by Guaranty Trust Co., N. Y., before 3 p.m. Tenders will be taken up in order of price, the lowest ones, of course, being accepted first. When \$15,000,000 of them has been acquired, company will stop and the higher offers will be rejected.

SAG's New Pact
 Continued from page 7

other than professionals as day players.

The Guild's contract proposals for these players seek an increase in the daily minimum wage from \$55 to \$100, and a weekly freelance minimum from \$175 to \$375.

SAG proposal dealing with television films requires that the payment of an actor's salary allows one showing in each TV viewing area, and that for each subsequent showing the player must be repaid his original salary. It also demands that theatrical pictures made after Aug. 1, 1948, be withheld from use in television until the producer and the Guild reach an agreement under which such TV exhibition of a theatrical picture would be permitted.

Israel Market
 Continued from page 3

a result of the Jewish emigration to Israel. Incidentally, Hollywood films, with the exception of horse operas, have been the heaviest losers.

Negotiations are currently under way for a renewal of the 1949 currency transfer agreement which permitted U. S. companies to get "out-of-pocket expenses" not exceeding \$80,000 per year, on the films they distribute in the country. The agreement expired last June 30 with the proposed extension carrying it for another year.

The Hollywood distributors also are pressing for permission to transfer a portion of their film royalties. U.S. pictures gross about \$1,900,000 annually there.

Israel Market
 Continued from page 3

ence participation by Peggy Alexander. She's personable and can get an audience to go for all sorts of gimmicks. On her own, she does song and dance work capably. Miss Alexander's final stint in getting a dozen troops onstage for a ballet went over excellently.

Camp Shows' prexy James Sauter and exec veepee Lawrence Phillips have had one of the busiest weeks since the start of the Korean war. Not only were these two setups dispatched, but ex-Met baritone Robert Merrill left for Europe for a series of GI concerts, and a radio unit headed by Walter O'Keefe left for the same area, where they'll tape a series of "Double or Nothing" shows before soldier audiences.

Probably the strongest bit shown was the punch-and-judy act by Tommy Trent. It's good entertainment for all age groups. Smeck unrolls a vast portion of his catalog with showmanly handling of a series of string instruments and gets off to a hearty exit. Miss Cummings is okay in doing out impressions. Her carbons show fidelity to the originals and they have a grain of humor which gets across. It's doubtful, though, that the younger GIs will get any appreciation out of the ZaSu Pitts and Ned Sparks impersonations. These names haven't been active for some years.

The unit wound up with audi-

Strawhat Operators Generally Satisfied With This Year's Boxoffice Results

By HAROLD M. BONE

New Haven, Aug. 14.

Strawhat operators interviewed, especially the smaller-capacity ones are satisfied with this season's business, grosses in general being even with, or slightly under, a year ago. That's the conclusion drawn by an 1,100-mile turn of summer theatres by this reporter.

At Pawling, N. Y., Isobel Rose Jones finished up the sixth week of the 18th summer in the history of this strawhat with a total to-date gross of just \$20 under the first six weeks of 1950, same price scale prevailing. First two weeks were considerably off, season starting slow, but a gradual build has increased the b.o. tempo to a satisfying pace and indications are for an overall okay season. Barn has a 300-capacity and plays to a \$240 (Sat. only) top, running Tuesday through Sunday. Policy is no-name, Miss Jones having set out to prove that a strawhat of this nature can be operated successfully without names, also without a subscription program.

Charles Deane, doing his first season as impresario at Corning, N. Y., finds the going optimistic at the end of six weeks. House, seating 1,000, is located in the Corning Glass Center, a community showplace, and scale hits a \$2.40 top. It's a name policy here and to date the b.o. score has been No. 1. Judy Holliday in "Dream Girl," No. 2, Eve Arden in "Here Today," No. 3, Joan Blondell in "Happy Birthday." Deane also has a couple of tryouts on the agenda.

Huntington's Upped Net

Heading up his fifth season as operator of the Spa Theatre, Saratoga Springs, John Huntington finds his 1951 to-date gross slightly under a year ago but his net exceeds the 1950 figure. This is due to one lower-budgeted week which pulled substantially at the b.o. House did capacity last week with Eve Arden in "Here Today." Huntington ran into a foul ball at the beginning of the season when Margaret O'Brien cancelled out, but subsequent clicks washed that out and final record points to a financially successful season.

An abbreviated silo-circuiter operated at Brooksville (Middlebury) Vt. by Raymond Hodges as the Green Mountain Playhouse balances off an almost identical figure with the corresponding period for 1950. Top is \$1.50 and spot operates Tuesday-Sunday, with no matinees. It's Hodges' third year of operation here.

At Winooski Park, Vt., just outside Burlington, Players, Inc. moved in for a first season as a cooperative repertory company. Operating in conjunction with the

(Continued on page 56)

'Blondes' Big in Reserve Coin, But Looks to No Loss for Rest of Run

With last week's boxoffice upturn apparently ending the annual slump, "Gentlemen Prefer Blondes" is expected to finish the remaining five weeks of its run without incurring further losses. The Herman Levin-Oliver Smith production has plenty of reserve capital to absorb additional operating deficits, but the management has naturally been concerned about the dwindling business during the recent summer boxoffice pall.

Despite an operating deficit of \$13,939.19 (less authors' payments of orchestration costs and souvenir book royalties totalling \$1,521.40) for the three weeks ending July 14 and a greater rate of loss for the ensuing three weeks, the musical had a large reserve, including \$41,914.35 in undistributed profits and \$25,000 in a sinking fund, as of June 30. Thus, even with the show's \$29,000 minimum operating but, there was no question of continuing, but only of how much of the accumulated profits might be used up before the production closes Sept. 15 to go on tour.

In any case, the Levin-Smith venture has been a bonanza. On an investment of \$200,000 (the production actually cost \$208,024.97) it has thus far paid profits of \$440,000. That payoff should be substantially increased by the coming tour, and still further in the event of a sale of film rights.

'Beaustone,' British Play, Bowing On Coast

Hollywood, Aug. 14.

"The Beaustone Affair," new British play, will get its U. S. premiere at Las Palmas Theatre Sept. 11. Shocker will be produced by Wallace R. Parnell, who recently took over the small-seater on a long lease.

Parnell, long-time British and Australian producer, had expected to get underway with a revue tagged "Spice of Life" but the project was abandoned because of jurisdictional difficulties. "Beaustone" will be the first of several plays he intends to present at Las Palmas.

Eye Joan Evans For 3d 'Moon' Co.

A third company of "Moon Is Blue," probably opening in New Haven in mid-October and then playing a tour of split-weeks and one-nighters, will be put into rehearsal late in September by producers Aldrich and Myers, Julius Fleischmann and Otto Preminger. The latter will repeat his original staging assignment.

Film ingenue Joan Evans is being considered for the Barbara Bel Geddes part in the F. Hugh Herbert comedy, and Preminger is looking around for other possible cast members during his current stay on the Coast. He's due back Sept. 3.

Because of the intensive touring schedule mapped for it, the new production will have a somewhat simplified setting designed by Stewart Chaney. The show is being financed separately for \$50,000, in contrast to the \$75,000 financing for the original and \$60,000 for the second company.

"Gainsborough Girls," Cecil Beaton's period play currently being tried out in the British provinces by Henry Sherek, in association with Aldrich, Myers and Fleischmann, will be revised by the author, who also designed the elaborate scenery and costumes. The idea is to bring the production to the U. S., possibly with a road tryout before a Broadway presentation next fall.

The status of the Jeanette MacDonald-Gene Raymond production of "The Guardsman," which Aldrich, Myers and Fleischmann presented on tour last season, is still unsettled. The stars have reportedly been conferring with David Marshall Holtzmann, attorney for the management, but no agreement has been reached about withdrawing their protests to Equity about alleged contract violations, and it is still questionable whether the tour will be resumed this fall.

Myers, having fully recovered from a serious illness in Paris, sails Friday (17) for New York.

Massey's 'Hanging Judge' In London Stage Prod.

"The Hanging Judge," Raymond Massey's dramatization of Bruce Hamilton's novel of the same name, will be produced in London this fall by British film producer-director-scripter Michael Powell. The latter, who has never before ventured into legit, will also stage the melior.

Massey, currently in Hollywood on a picture assignment, is due east about Sept. 1 and will probably go to London to sit in on the play's rehearsals and opening. He had previously figured on a Broadway production and had planned to stage it. There is no part in it for him.

Set 'Ribbons' B'way Bow

Jay Robinson, 21-year-old producer-actor, opens his comedy, "Buy Me Blue Ribbons," Oct. 17, at the Empire Theatre, N. Y. Rehearsals start Sept. 13, when director Cyril Ritchard arrives from Sydney, Australia, where he has been starring in "Private Lives."

"Ribb:" tries out in New Haven for five performances starting Oct. 10.

Set Gladys Cooper

London, Aug. 14.

Gladys Cooper will be one of the three femme leads in "Relative Values," new Noel Coward comedy to be presented by H. M. Tennent in association with John C. Wilson, with the author staging.

The actress, currently vacationing in Jamaica, B. W. I., will fly here for the start of rehearsals Sept. 8.

Tenn. Williams Seen Victor On 'Smoke' Royalty

Dispute between Tennessee Williams and Margo Jones over distribution of royalties from a touring production of "Smoke" and "Summer and Smoke" last year has reportedly been won by the author. The case was arbitrated last week, with the three-man panel reportedly indicating that it favored Williams. Announcement of the official decision is due in a few days.

Crux of the matter was whether the La Jolla (Cal.) Playhouse edition of "Smoke," with Dorothy McGuire, John Ireland and Una Merkel, should be classified as a "first class production" or a "stock revival." If it was the former, Williams was entitled to retain full royalties. But if the show was a stock presentation the author was required to turn over 40% of his percentage to Miss Jones, producer of the original New York edition.

Jonas Silverstone, representing Miss Jones, argued that the La Jolla Playhouse is a stock operation and that its "Smoke" revival was produced on that basis. In addition, he claimed, James Neilson, who directed it, had never staged a show on Broadway, and Robert Tyler Lee, who designed the scenery, was not a member of the scenic artists' union. Edward Colton, attorney for Williams, disputed that interpretation, pointing out that the show had a name cast, played regular road bookings at prevailing b.o. scale for first-class productions.

Author's royalties from the tour are estimated to have totalled about \$14,000-\$15,000. On that basis, Miss Jones' claim of 40% would have amounted to something under \$6,000. Her Broadway production of the play earned back only about \$37,500 of its \$100,000, so Miss Jones was anxious to collect the additional coin to pay to the backers.

Arbiters for the hearing, which was held Friday (10) at the American Arbitration Assn., N. Y., were producer Kermit Bloomgarden, designated by Williams; theatre manager Louis A. Lotito, designee of Miss Jones, and Lester Newberger, selected by the AAA. Only witness at the hearing was Audrey Wood, Williams' agent.

ALDRICH MAY OBTAIN RELEASE FROM NAVY

Producer Richard Aldrich, currently on duty as a Commander with the Navy, may obtain his release from service in the fall and resume legit activity on Broadway. He returned to Washington last week from a naval assignment in Europe.

Since last spring, Aldrich has been on temporary duty with the CIA (Central Intelligence Agency), which reports directly to the President and the National Security Council.

Karnolt Quits as Union Exec; Back to Painting

Explaining that he was "getting as fat as a union business agent," Rudy Karnolt has resigned as business agent of the United Scenic Artists, a position he held about 10 years. Arne Lundberg has been elected to succeed him. Karnolt, regarded as one of the top scene painters in the field, is resuming that career.

Others named at the recent USA election were Howard Bay, incumbent president; Woodman Thompson, v.p.; Arthur Romano, financial secretary; George Everett, treasurer; and Emeline Roche, recording secretary.

Judy Holliday Nets 24G for 4 Weeks Of Touring Strawhats in 'Dream Girl'

'Okla.' to Open Tour

Sept. 27-29 in Hershey

Hershey, Pa., Aug. 14.

Instead of playing a short repeat engagement on Broadway in the fall, "Oklahoma" will open a new season's tour at the Community Theatre here Sept. 27-29, immediately after the company's return from its appearance at the Berlin Festival. Scheduled here Oct. 26-27 is Lillian Hellman's "Autumn Garden," with Fredric March and Florence Eldridge in their original starring roles.

The Community will celebrate its 18th anniversary Aug. 30 Sept. 1 with a variety show featuring the De Lovelles; Joe Rankin, Mage & Carr, Donn Cummings and Lew Cohan orch, plus the pic, "Mr. Belvedere Rings the Bell" (20th). The original bill at the house was produced by Fanchon & Marco and starred Lanny Ross.

Sabinson Seeks ATPAM Entry

Producer Lee Sabinson has applied for membership in the Assn. of Theatrical Press Agents and Managers and, if admitted, will be company manager of Herman Shumlin's production of "Lace on Her Petticoat," currently in rehearsal. The application, submitted by Shumlin under the "new blood" clause of the union's contract with the League of N. Y. Theatres, will be considered by the ATPAM membership committee tomorrow (Thurs.).

According to the contract with the League, the ATPAM is obligated to admit six new members per season. For the present season, expiring Labor Day, only two applicants have been taken in. However, it's pointed out that the union can still nix any individual applicants without explanation, even up to the Labor Day deadline. Sabinson, who produced "Counterattack," "Trio," "Home of the Brave," "Finian's Rainbow" and "Biggest Thief in Town," is on the ATPAM list of managements not required to post bonds with the union.

Another applicant to be considered by the membership committee tomorrow is Charles R. Meeker, Jr., managing director of the State Fair Auditorium, Dallas.

A meeting with the League will be held Aug. 23 to discuss a union proposal to increase the minimum scales for pressagents and company and house managers. The existing basic contract, in effect for another year, provides that salary minimums are subject to annual revision.

1st Draft Almost Finished On 'Room Service' Tuner

Arnold Auerbach has nearly finished the first draft of the book of a musical version of "Room Service," the 1936-37 farce hit by John Murray and Allen Boretz. George Abbott, who staged and produced the original, is collaborating on the adaptation and will direct and produce the musical edition. A composer will not be sought until the book is completed.

Meanwhile, Abbott has been asked by Lee Shubert to stage and perhaps do minor script revisions of "The Hollow" Agatha Christie's current London success, which Shubert has acquired for Broadway production this fall. "Tree Grows in Brooklyn," of which Abbott is producer and stager as well as co-author of the book, is current at the Alvin, N. Y., and "Call Me Madam," which he directed, is at the Imperial, N. Y.

Oakland, Cal. — Jack (Michael) Cook, former Broadway actor-dancer and former managing director of the National Repertory Theatre, is a patient at Branch Nursing Home here.

Judy Holliday's recent strawhat tour in "Dream Girl" is believed to have been the most profitable ever played by a performer over such a short period. Film star is figured to have snared \$27,000 in four weeks of performances. Out of this she had to pay a total of \$3,000 for supporting actors, etc. The grosses for the engagements totalled approximately \$53,000. Only comparable record was set by Tallulah Bankhead, who played seven weeks of barn dates during the summer of 1949 in "Private Lives" on a straight \$5,000 per week guarantee.

A wrinkle of Miss Holliday's recent tour was that there were violent protests from a number of barn managers ever her asking terms, yet the actress made a profit for every week she played. That was evident from the fact that she went over the stipulated break-even figure at every stand and thus got a share of the "profit" in addition to her guarantee. Since managements invariably tend to set a high "break-even" point, including the maximum possible "cushion" to protect themselves against loss from unexpected expenses, they obviously made money on Miss Holliday.

The deal set for the actress by Hillard Elkins, of the William Morris office, called for a \$5,000 guarantee, plus 50% of the gross over the stipulated breaking point. For her first week at the Theatre-by-the-Sea, Matunuck, R. I., the star topped capacity at just over \$11,000. Since the break point was \$10,000, Miss Holliday's share was \$5,500. Even if the theatre's expenses were actually the full \$10,000, it netted \$500 on the engagement. And the fact that the management has sought a return date on the same terms suggests that the profit may have been greater than that.

At the Corning (N. Y.) Summer Theatre, Miss Holliday again got about \$11,000 gross and had identical terms, so her share and the management's profit was approximately the same as at Matunuck.

Different Pitt Terms

At Bill Green's Arena Theatre, Pittsburgh, the actress played two weeks on different terms. For the first, she got her usual \$5,000 guarantee plus 50% of the gross over \$10,000, and for the second week she had a \$2,500 guarantee

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Eve Arden Doesn't Resent Those Passes (Oakleys), 'Not the Legitimate Ones'

Saratoga, Springs, N. Y.

Editor, VARIETY:

Since Herbert Kenwith seems bent on making our "misunderstanding" a cause celebre with no assistance on my part, I feel I am perhaps failing him by maintaining a dignified silence. After all it's no fun to hit a ping-pong ball over the net with no one to bat an occasional return. Besides, if this can be kept alive, we may become the Davis-Bankhead of the summer circuit and be perpetuated in legend and song. At any rate I would like to clear up a few misapprehensions as to what "it" is all about.

In the first place, I did not appeal to Equity or release any story on the matter. How it got out, VARIETY, you little sly-boots you, I shall never know.

As to the two-fers that Mr. Kenwith "goes on" about—much as I deplore this obnoxious little parasite on the sturdy oak of theatre, I accepted this as a policy of the house, although I suspect that the following week, with Mae West, it ceased for seven days to be the policy; also, I was only slightly appalled at the number of passes.

I certainly do not resent, as Mr. Kenwith intimates, any legitimate press passes. Or even any illegitimate ones for legitimate press relatives. Only I was not aware that critics from the entire eastern seaboard were rushing to Princeton to review me! So far I have only read two reviews on our historic performance.

As for the brou-ha-ha, (that's just to show that I speak a little French), it all happened on the Wednesday evening following two

(Continued on page 60)

Claudette's \$12,819, W'port Record; Eve Arden \$8,613, New Spa Mark

Westport, Conn., Aug. 14. Claudette Colbert, who set a new house record only two weeks ago at the Westport Country Playhouse in Noel Coward's "Island Fling," topped her own mark last week in a return run in the same comedy. With no press list to hold down receipts, the gross reached \$12,819 at a \$3.60 top in the 695-seat air-conditioned, converted barn. The film star's previous record was \$12,403. There were standees at all performances both engagements.

The musical edition of "Alice in Wonderland," opening last night (Mon.) was a hit with this town's sophisticated premiere audience, getting an ovation at the final curtain. Despite the opposition of the Disney film version at nearby burgs, business looks brisk for the week. The two scheduled matinees tomorrow (Wed.) and Friday (17) are already sold out, and an extra one has been set for Saturday (18), giving the spot its first nine-performance week this season.

Arden's 'Here Today'

Saratoga, Aug. 14. Eve Arden racked up a record \$8,613 gross in "Here Today" at the 580-seat Spa Summer Theatre on a \$3 top. Comedienne shot \$400 past the figure established by Franchot Tone in "Second Man."

Producer John Huntington said it was his biggest week in the five years of his operation. The star traveled to Albany twice for radio interviews, being the first name to make the latter concession at the local strawhat this season.

Incidentally, she is adding two weeks to her summer tour, including a return engagement in Boston. Advance sale here was strong.

Olivia 7G, Newport

Newport, Aug. 14. Olivia de Havilland packed 'em in at the Casino Theatre here last week, playing to standee trade for a gross of over \$7,000 on the eight performances in "Candida." It was one of the two profitable weeks the Sara Stamm strawhatter has had this summer, the other being "Streetcar Named Desire" the previous stanza.

Joan Bennett in "Susan and God" is the current bill here.

Cronyns 10½G, Olney

Olney, Md., Aug. 14. "Fourposter," the Jan de Hartog marital comedy starring husband-wife team of Hume Cronyn and Jessica Tandy, proved to be the sleeper of the Olney Theatre season with an almost capacty \$10,500 for its week's run. Starting slowly, show catapulted into s.r.o. ranks as soon as the critic verdicts—100% rave—were in. By weekend, house was going clean, with record number of standees for every performance, including the two matinees. Saturday night (11) reached the record set two years ago by Helen Hayes, and both performances Sunday (12) drew standees.

The Cronyns, cheered by their phenomenal clicks here and at the Chevy Chase Theatre (Wheeling, Ill.), are reported seriously considering tackling Broadway in the fall. Charles Laughton, in opening-night audience, is reportedly considering an offer to restage the show for Broadway. Several managements are dickering to sponsor a New York production.

"Fourposter" success puts Olney well on black side of ledger, since the relatively small fee for package left an estimated profit of about \$3,000 for management. Basil Rathbone in "Glaconda Smile," opens tonight (Tues.) with a fair advance.

Producers Evelyn Freyman and Richard Skinner may take a flyer on "New Emotion," a first play by Tom Donnelly, Washington Daily News critic-columnist. Booking for week of Sept. 11 is contingent on being able to cast a name player in lead role. Carol Bruce in "Pal Joey" Sept. 18 and the Reginald Hammerstein revival of "Music in the Air" final week of Sept. 25 completes the Olney schedule.

'Berkeley' \$10,200

Dennis, Mass., Aug. 14. Jeffrey Lynn and Barbara Britton gave surprising boxoffice vitality to the oldie romantic fantasy, "Berkeley Square," at the Cape Playhouse here last week. Pair grossed a profitable \$10,200 on the

John Balderston drama. Current bill at the Richard Aldrich flagship is "The Youngest," with Roddy MacDowell and Marcia Henderson.

Arthur Treacher, starring in "Clutterbuck," at the same management's Falmouth Playhouse, Coonamisset, Mass., had a mild but solvent \$8,000 gross. Betty Field, in "They Knew What They Wanted," is current.

The old Sigmund Romberg-Franz Schubert warhorse, "Blossom Time," came through again at the Cape Cod Music Circus, Hyannis, Mass., getting almost \$16,000 for the week. This week's bill at the Aldrich tent is "Red Mill."

At the same management's fourth stand, the South Shore Music Circus, Cohasset, Mass., "Merry Widow" did a satisfactory \$12,200 last week. "Brigadoon" is current.

Gabor \$6,300 Matunuck

Matunuck, R. I., Aug. 14. Eva Gabor in "Her Cardboard Lover," with Douglas Chandler and Craig Kelly, grossed \$6,300 last week at the Theatre-by-the-Sea here. The show actually outdrew some bigger-name entries and, because of its low nut, earned the biggest profit the strawhat has had thus far this season.

Ann Corio in "Personal Appearance" is current.

Boston's Big Season

Boston, Aug. 14. The Boston Summer Theatre is racking up substantial grosses and appears to be headed for the best season in its nine-year history. Last week's record \$14,000 pulled by Carol Bruce in "Pal Joey" topped the previous high of \$12,000 garnered by Eve Arden in "Here Today."

Advance sale activity for the remaining five productions is reportedly heavy. House does not ordinarily have any substantial advance sale, patrons preferring to buy ducaats on day of performance. Only production that failed to pull satisfactorily was the season's opener, "Alice in Wonderland" which wound up just over \$5,000.

With Melvyn Douglas starrer, "Glad Tidings," current and doing okay, lineup for rest of season is Arthur Treacher in "Clutterbuck," Joan Blondell in "Come Back, Little Sheba," Joan Bennett in "Susan and God," winding with repeat of Eve Arden in "Here Today."

"Connecticut Yankee," at Marblehead Playhouse, wound week with a moderate \$5,800. A 1,000-seater, scale is \$1.20 to \$3. "Mirror, Mirror" with Kay Francis is current.

Snares D. C.-Area Theatre

Washington, Aug. 14. William Robins, whose equity stock company failed to open last Tuesday (7) when, at the last moment, the fire marshal ruled the Atlas Theatre had to get an asbestos curtain and sprinkler system, will try again. Robins is now slated to open Thursday (16) at the Shirlington Theatre, Shirlington, Va., just a few miles across the Potomac in the D. C. suburban area.

Same plays are scheduled for the Shirlington, "Respectful Prostitute" and Chekhov's "The Boor." Robins said he had booked the theatre, normally a picture house, for a minimum of two weeks.

Litchfield's 1880 Comedy

Litchfield, Conn., Aug. 14. Leonard Altobelli has optioned an 1880 folk comedy tagged "A Little Evil" for a tryout at his summer theatre here the week of Aug. 27.

Written by Alexander Green-dale, play won a \$750 scholarship as an ANTA production.

Can't Extend Pitt Arena Season

Pittsburgh, Aug. 14. Efforts of Bill Green, nitery owner here, to extend the season at his new Arena Theatre, adjoining the highway dine-and-dancery, for an additional two weeks were nixed when Morton DaCosta, the director, insisted he needed a vacation after the regular schedule. As a result, successful first year of Arena will come to an end Saturday night (18) with final performance of Lillian Gish in "Mias Mabel."

That's the 10th show at Green's and project will go down as a success despite tough sledding at the beginning. Joan Blondell turned the tide about midway in the sea-



CHAMBERLAIN BROWN

Who has since January lectured on plays to see and plays not to see in Town Hall and Carnegie, New York, Boston New England Mutual Hall, Chicago Woman's Club Hollywood, Los Angeles, Providence, Buffalo, Mr. Brown is lecturing in London, Paris and 33 cities starting in October.

Twoers Claimed Key to Consistent Pace of 'Tattoo'

Success of "Rose Tattoo" in weathering the summer boxoffice slump indicates that the Tennessee Williams comedy-drama is an exception to the generally decreasing effectiveness of two-for-ones.

At the start of the summer the Cheryl Crawford production was figured having only a slim chance of continuing into the fall. However, it is now a clinch to span the summer, and has had relatively inconsequential losses, while several supposedly stronger shows have had to fold.

It's generally conceded that two-fers have been the decisive factor in the play's boxoffice stamina. After an initial period of hefty attendance and comfortable operating profits, attendances suddenly began sinking late last spring. But the use of two-fers stemmed the drop and the show has subsequently maintained fairly consistent pace. Single-week grosses have even risen against the general trend on one or two occasions.

Another element in the show's ability to keep going has been the reduction in its operating nut. That is illustrated by the figures for the week ending July 28, for instance. For that stanza the production had an operating loss of only \$679.05 on a gross of \$12,144.25. Breakdown of the week's operation shows that the Martin Beck Theatre, N. Y., got its \$4,400 guarantee, while the company expense totaled \$9,423.30.

Later figure included company payroll of \$3,680, state crew and theatre charges of \$1,075.19, press-agents \$280, company manager \$250, wardrobe attendants \$176, standby musicians \$150, the author waived royalties, director's reduced fee was \$150, advertising cost \$1,945.98, printing \$345, rental of electrical and sound equipment \$232.60, office expense \$250, and cooling system \$150.

The net operating profit earned by the show as of July 28 was \$62,361.60, plus \$640.62 advance on the Scandinavian rights and souvenir program royalties. The production was capitalized at \$100,000 and the production cost, including tryout loss and pre-opening expense in New York, was \$93,122.58. Assets include \$12,370 in bonds and \$17,166.36 in bank balances. The backers have thus far been repaid \$40,000 on their investment.

Gurian Staying in N. Y. Has Written Comedy

Manning Gurian, general manager for Margo Jones' Theatre '51 in Dallas and for her various Broadway productions, will remain in New York this season and probably take a managerial assignment, unless he finds a script he likes, in which event he may produce it himself.

He has written a comedy, "Shake Hands for Luck," requiring a single set and about 10 characters, including a male lead like Sam Levene. He hasn't yet submitted it to anyone.

Inside Stuff—Legit

Partnering of Leland Hayward and Joshua Logan with the Theatre Guild in the scheduled production of the new William Inge play, "Picnic," brings to seven, and possibly eight, the number of productions with which Hayward will be associated this season. He's already set to produce "Remains to Be Seen" and "Point of No Return" on his own, besides sending out a company of "Mister Roberts" on tour again. Also, he and Logan are co-producers with Rodgers and Hammerstein of "South Pacific," which has a company on Broadway, one in Chicago and another due to open in London. Finally, Hayward is tentatively figuring on producing a musical version of "Having Wonderful Time," with a book by Logan and Arthur Kober and songs by Harold Rome.

"Picnic" will be staged by Logan, who is currently working with the author on revisions. Hayward and Logan are partners on all shows either one does, sometimes with dual billing and sometimes with one or the other a silent associate. However, the new play by the author of "Come Back, Little Sheba" will be the first venture on which either Hayward or Logan has been associated with the Guild.

Cooperative production-bookings deal which a group of road theatre managers recently arranged with subway circuit producer George Brandt was originally offered to the American National Theatre & Academy, but the latter had to pass it up as the organization lacked the facilities for carrying out such a project. Gabe Rubin, manager of the New Nixon, Pittsburgh, on behalf of about a dozen theatre men in key towns, last spring submitted the idea to Robert Breen, then executive-secretary of ANTA. If the latter outfit couldn't do productions especially for the road, Rubin suggested that the ANTA Play Series presentations be sent out. Breen favored trying to work out some satisfactory setup, but it would have involved increasing the ANTA staff and expanding its program. The organization's board opposed either step, and that and other differences finally led to Breen's resignation last May.

Basil Rathbone, who was tentatively set for the male lead in the forthcoming revival of "Music in the Air," withdrew from the show because the terms of his proposed deal were revised after Billy Rose entered the situation as sole backer. Rathbone had a contract with Richard Skinner for the show's scheduled tryout the week of Sept. 23 at the latter's Olney (Md.) Theatre, but he was released at his own request after his deal for the Broadway engagement fell through. Dennis King was subsequently signed for the part, to costar with Jane Pickens.

Under Rathbone's verbal agreement with Reginald Hammerstein, producer of the show, "Music" was to have played a split-week in Wilmington and two weeks in Philly before coming to New York. There would have been a full orchestra for those engagements. However, when Rose entered the picture and it was arranged to bring the musical directly into the Ziegfeld, N. Y., after the Olney tryout. That would have permitted Rathbone only a dress rehearsal and three previews with an orchestra before the Broadway preem. Since this would have been his debut in a musical, his vocal coach and various singer-friends strongly advised him against it. For the Olney run there will be only a two-piano accompaniment for the show.

In addition, the proposed financial terms of Rathbone's deal with Hammerstein were revised, reportedly at Rose's insistence. Meanwhile, an offer from Metro for Rathbone to appear in its remake of "Scaramouche" fell through because shooting on the picture got underway while the "Music in the Air" situation was still unsettled.

Backers of "Stalag 17," Jose Ferrer production at the 48th St. Theatre, N. Y., include general manager Milton Baron, \$1,250; Saul Lancourt, of the Leblang ticket agency, owner of the theatre, \$1,000; film executive Samuel A. Seldelman, \$1,000; theatre advertising executive Lawrence Welmer, \$2,000; film executive William J. Helneman, \$1,000; theatrical accountant Philip Shan, \$1,000; Mabel Kirsch, an employee in the producer's office, \$250; souvenir program agent Al Greenstone, \$250; Ferrer, \$5,200; the latter's wife, actress Phyllis Hill, \$250; Ferrer's lawyer, Edwin M. Reiskind, \$2,000; his agent, Kurt Frings, \$1,000; television producer Jesse Kimmel, \$250; Ferrer's partner, publicist-author Richard Condon, \$1,125; Mrs. Condon, \$1,000; Chicago radio actor Russell R. Reed, \$1,000; Ferrer's dresser during his acting engagements, Victor Lloyd, \$400; strawhat producer Sara B. Stamm, \$500; actress Ellen Fenwick (Mrs. George Brandt, wife of the subway circuit producer), \$500; boxoffice man Julius Specter, \$500; theatrical textile dealer Joseph Maharam, \$100; actress Peggy Nelson, \$150; b.o. man Harry Goldhardt, \$500. The venture was financed at \$50,000 with no provision for overcall. General partners are Ferrer, Condon, Baron and Reiskind.

Plans for a second company, to be financed at \$65,000, reportedly have been dropped.

Edgar J. Kaufmann, Pittsburgh summer opera biggie, felt compelled to issue a statement last week, which all of the newspapers published, commending audience at opening night (6) of "Show Boat" at Pitt Stadium for its patience and behavior. Three times during the performance, downpours doused the more than 8,000 customers, yet they stayed out in the open under umbrellas or went for temporary cover on each occasion, crying down suggestions from the management that the whole thing be called off on account of weather. Crowd realized they wouldn't be able to see "Show Boat" later since entire engagement had been completely sold out. Interruptions lasted for about an hour and 10 minutes, and finally, at 1 a.m., when the fourth heavy rain came five minutes before the last curtain, "Show Boat" had to call it a night, and even then customers went home reluctantly. Only about 50 of them had left, meantime.

Strawhat Ops. Satisfied

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Merrimack Players of Concord, N. H., setup includes a 165-mile shuttle between the two points in a policy that alternates productions on a one-week run in each spot. Outfit utilizes the playhouse of St. Michael's College and has been brought to that institution partially as a lever to pry open the way for expanded drama courses in the curriculum. Capacity is 500, scale is \$1.80 top. Business is slightly under 1950. Now in its fifth year as a strawhat, an original name policy has gradually petered out and setup is now strictly rep.

It's the 19th consecutive summer for the New London Players of the Barn Playhouse in New London, N. H. N. Warren Weldon is in his fourth year as combo producer-director, and his 275-seater, operating Tuesday-Saturday at a \$2 top, has reached the season's three-quarter mark with its head above water on a gross intake on a par with the same 1950 period. Spot draws from a 30-mile radius and is one of the country's few strawhats that kept going right through the gas shortage period of World War II. "Pursuit of Happiness" is the season's top grosser to date.

Leonard Altobelli's sixth season at the Litchfield, Conn., Summer Theatre registers a few points under a year ago at the same time. With a possible weekly gross of \$3,000, nearest approach to that figure came from "Streetcar Named Desire." Spot has felt the competition from Danbury's musical setup but has offset this somewhat by a pair of deals which offer (1) any seat in the house for a dollar on Monday nights, and (2) half-price to factory workers on \$2.40 top seats for other nights except Saturday. Capacity is 350 and house operates Mon.-Sat., with no mat-

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'Guys' Betters Capacity at \$53,700, 'Finian' Hot \$44,000 in Lively L. A.

Los Angeles, Aug. 14. Legit biz ran the financial gamut from good to bad last week, with "Guys and Dolls" leading the way. Musical inched up another \$700 for a smashing \$53,700 in its second subscription week at the 2,670-seat Philharmonic Aud.

"Finian's Rainbow" mounted to a nice \$44,000 for its second and final frame, giving it an okay \$80,000 for two weeks at the 4,400 seat open air Greek Theatre.

Weak sister of the local legit trio was "For Love Or Money," which got a fair \$37,000 for its first full week at the 376-seat Ivar. Figure represented an operating loss of about \$800.

'3 Wishes' \$37,400, 'Bitter' 34G, S. F.

San Francisco, Aug. 14. "Three Wishes For Jamie," concluding production in the Civic Light Opera series, stepped up to a strong \$37,400 for its second stanza at the 1,775-seat Curran, with the house scaled to \$4.80. Musical, starring John Raitt, Marion Bell and Cecil Kellaway, has been bolstered by big subscription advance.

"Bitter Sweet," with Anne Jeffreys and David Brooks, concluded its second and final frame Saturday (11) at the 3,300-seat Opera House. Gene Mann production moved up a bit, but still was on the thin side with only \$34,000, with house scaled to \$4.20. Cut-price "exchange certificates" were liberally used to hypo biz. "Annie Get Your Gun," with Martha Raye and Ray Middleton, opened at the Opera House last night (Mon).

'SHOW BOAT' WOW 63G, PITT STADIUM FINALE

Pittsburgh, Aug. 14. Summer opera company closed its season spectacularly with "Show Boat" last week, doing blazing \$63,000, third biggest gross in six-year history of all fresco project. That figure has previously been topped only by national company of "Kiss Me, Kate," which opened 1950 series, and "Great Waltz" in 1948. However, "Show Boat," in playing to nearly 47,000 people at Pitt Stadium, set an all-time attendance mark, but didn't get top money because price levels were lower this year through special block sales to industrial organizations.

That \$63,000 was all the more phenomenal view of the trepidation with which sponsors presented "Show Boat," due to the fact that Metro's lush screen version was in its fifth smash week downtown when the musical opened at the Stadium. Furthermore, it was a repeat of the outdoor venture, "Show Boat" having originally launched the Stadium's under-the-stars musicals in 1946. Cast here was headed by Gene Lockhart, who has to be reckoned in the draw; Evelyn Wyckoff, Byron Palmer, Terry Saunders, LaVerne Hutcheson, Ruth Gates, Dorothea MacFarland, Jack Blair and Bertha Powell.

At Bill Green's Arena Theatre, Ruth Chatterton in "O Mistress Mine" didn't fare so well. Attraction got only \$5,000, poorest take of the season so far at the Arena, and quite a letdown after the preceding two-week smash of Judy Holliday in "Dream Girl." Curtain is ringing down on Sam Handelman's enterprise, considered highly successful for a first year, with Lillian Gish in "Miss Mabel," which opened last night (Mon.).

New Hope Tax Move Vs. Legiters Tabled

New Hope, Pa., Aug. 14. A proposed 5% tax on legit theatre admissions, slated for passage last night (Mon.) at the monthly meeting of the local town council, was tabled for at least a month and probably until next winter.

Theron Bamberger, operator of the Bucks County Playhouse, the only theatre which would be affected by the levy, was present to argue against it. John Ross, attorney for the strawhatter, and several local businessmen also expressed opposition to the tax.

'Miss Liberty' Fair \$31,800 in Dallas

Dallas, Aug. 14. Dallas State Fair Musicals' fifth production, "Miss Liberty," reached the seasonal halfway mark Sunday (12), showing a fair \$31,800 take from 17,500 payees after seven performances. Averaging slightly more than half a house nightly, attendance was the lowest of the 12-week season. Modest draw was due to a murderous 11-day heat wave, with daily temperatures from 100 to 107 degrees, during Aug. 1-11, which equalled the all-time record of 1925. Heat also had cut sharply into closing week of "I Married an Angel."

Rave reviews tagged "Liberty," Irving Berlin revival stars Dick Haymes, with Nola Fairbanks, Odette Myrtil and Marilyn Day in support.

"Merry Widow" will be last of the six summer productions. Cast has Dorothy Kirsten, Lloyd Thomas Leech, Hiram Sherman, John Tyers, Vera Bryner and Army Freeman.

'WIDOW' NEAT 58G IN WEEK AT ST. LOU

St. Louis, Aug. 14. "The Merry Widow," one of the top coin-grabbers of the Municipal Theatre Assn.'s repertory, in its eighth date at the all fresco playhouse in Forest Park last week, played a seven-night stand to an estimated gross of \$58,000.

Wilma Spencer scored solidly along with Ralph Herbert, Roy Atlee, Edwin Steffe, Leonard Elliott, Jam Hawthorne and Lois Hunt. Mary Raye and Naldi, ballroom team, won plaudits from the customers and crits.

"The Wizard of Oz" opened a one-week stand last night (Mon.) before 11,000, largest attendance of the season, and a gross of approximately \$6,000. It is the third time "Oz" has been presented in the local ozoner. Cast is headed by Jo Sullivan, from nearby Mounds, Ill.; Walter Donahue, Helen Raymond, Muriel O'Malley, Emilie Renan, Cean Greenwell and Dianna De Sanctos. Patricia Bowman, long a fave here, again won the mob with her ballet.

'Brigadoon' Perky 60G In K.C. Starlight Wk.

Kansas City, Aug. 14. Starlight Theatre hit another bumper week with "Brigadoon," which closed out Sunday night (12) to a total of 46,000 payees for the seven-day session. While schedule took some buffeting from rain and winds, attendance nevertheless was steady throughout the week, with never less than 6,000 customers in the 7,600-seat theatre. Weekend trade again was near-capacity, total gross topping \$60,000 for the fourth straight week.

Opening last night (13) was "Bitter Sweet." Cast includes Helena Bliss, Glenn Burris, Terry Saunders, Truman Gaige and Earl MacVeigh, more or less regulars of the season, and newcomer Olive Reeves-Smith. Bettina Rosay is in for the dancing lead.

Joan Evans-'Guest' Smash 3G at Laguna

Hollywood, Aug. 14. Laguna Playhouse grossed a smashing \$3,000, its best yet, with one-week presentation of "Guest in the House," starring Joan Evans. Strawhatter, 276-seater, operates on five-day, six-performance basis.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Lace on Her Petticoat" (C) — Herman Shumlin, prod. dir.
"Remains to Be Seen" (C) — Leiland Hayward, prod.; Bretaigne Windust, dir.

"Paint Your Wagon" (MC) — Cheryl Crawford, prod.; Daniel Mann, dir.; James Barton, star.
"Top Banana" (MC) — Michael Sloane, Paula Stone, prods.; Jack Donahue, dir.; Phil Silvers, star.

HOLLYWOOD
"Love and Let Love" (C) — Anthony Brady Farrell, prod.; Louis Verneuil, dir.; Ginger Rogers, star.

Douglas-Hasso-Tidings' In Ogunquit 10G Record

Ogunquit, Me., Aug. 14. Melvyn Douglas and Signe Hasso, who have been cleaning up the strawhat circuit this summer in "Glad Tidings," cracked the box-office record at the Ogunquit Playhouse last week. Sixteen evenings at \$8 top and two matinees at \$2.40 top piled up a gross of \$10,000, highest in the 19-year history of the 700-seater.

Edward Mabley comedy is playing the Boston Summer Theatre this week, and is due for Broadway in the fall. "Clutterbuck," with Arthur Treacher, is current here.

'S.P.' Hits \$49,100 In Soaring Chi; 'Moon' \$21,200

Chicago, Aug. 14. Influx of vacationers is zooming grosses to practically SRO figures. "South Pacific" jumped several thousand and the "Moon is Blue" take also rose.

"Member of the Wedding" is still the first entry for the fall season at the Erlanger, Sept. 17, with "Gentlemen Prefer Blondes" moved back a day at the Palace to the 20th.

Estimates for Last Week
"Moon is Blue," Harris (15th wk) (\$4.40; 1,000). Rolling along with nifty \$21,200.

"South Pacific," Shubert (39th wk) (\$5; 2,100). Bounced up to \$49,100.

RICH'D CARLSON 10G, 'FOREST,' SALT CREEK

Chicago, Aug. 14. Richard Carlson in "Petrified Forest" at Salt Creek Theatre, Hinsdale, Ill., did a bright \$10,000 last week, with midweek matinee business very heavy. "Told to the Children," with Miriam Hopkins, John Newland and Bramwell Fletcher, teed yesterday (Mon.) for a week. According to Marshall Migatz, producer, advance for the two remaining productions, "Rain," with Lawrence Tibbett and Elsbeth Hoffman, and "Miss Mabel," with Lillian Gish and Clarence Derwent, is very strong.

North Shore Music Theatre, Skokie, Ill., did neat \$13,000 with "Up in Central Park" last week. Advance for "Annie Get Your Gun," with Helena Seymour, Bill Meigs and Ruth Gillette, which opens today (Tues.), is the heaviest this season. Tim Herbert and Don Saxon in "Two Hearts in Three-Quarter Time" follow, and the season closes with Martha Errolle and Robert Shafter in "Chocolate Soldier."

Tenthous Theatre, Highland Park, Ill., grabbed another good week with \$10,000 for "Yes, My Darling Daughter." Resident Equity group goes musical this week with farce, "The Fireman's Flame." Herb Rogers, producer, announced plans to run another four weeks.

Current Road Shows

(Aug. 13-26)

"Guys and Dolls" (Allan Jones, Jan Callyon)—Philharmonic Aud., Los Angeles (13-25).

"Moon is Blue"—Harris, Chicago (13-25).

"South Pacific" (Janet Blair, Richard Eastham)—Shubert, Chicago (13-25).

"Three Wishes for Jamie" (try-out) (John Raitt, Marion Bell, Cecil Kellaway)—Curran, San Francisco (13-25) (Reviewed in VARIETY, July 4, '51).

SUBWAY CIRCUIT
"Detective Story"—Brighton, Brighton Beach, N. Y. (14-19); Jamaica, Jamaica, L. I. (21-26).

"Happy Time"—Jamaica, Jamaica, L. I. (14-19); Flatbush, Brooklyn (21-26).

"Oklahoma"—Windsor, Bronx (14-19); Brighton Beach, N. Y. (21-26).

NEGRO CIRCUIT
"Detective Story"—Howard, Washington (15-20).

"Rain"—Bedford, Brooklyn (15-20); Howard, Washington (22-27).

B'way Spurts; 'So. Pacific' Back To Standee \$50,700, '17' Ups to 20½G, 'Aisle' \$41,900, 'Affairs' \$14,000

The long-awaited business upturn arrived on Broadway last week, with all shows except the already-solid sellouts making boxoffice recoveries. In some cases the gains were spectacular—up to \$5,000 on the stanza. Now that the seasonal upturn has started, grosses are expected to continue improving, with possible minor setbacks on occasional weeks, through late November, when the pre-Christmas decline is due.

The total gross for all 13 shows last week was \$371,000, or 75% of capacity (for the corresponding frame last year, the 15 current shows grossed \$335,200, or 72%).

Five representative medium grossers last week played to 56% of capacity (a jump of 12% over the preceding stanza). The previous week's total gross for all 13 shows was \$340,100, or 68% of capacity.

"South Pacific," which had its first non-sellout the previous week, bounced back to standee attendance last week. "Two on the Aisle" had its best inning so far. From indications, at least two shows that have been absorbing losses in hopes of getting back into profitable business with improved conditions, will have to make the grade in the next few weeks or toss in the towel.

Last week's only closing was "Season in the Sun." There are no scheduled folds this week, and nothing is slated to open until after Labor Day.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic figures refer, respectively, to top price, ("indicates using two-for-ones), number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net: i.e., exclusive of tax.

"Affairs of State," Music Box (46th wk) (C-\$4.80; 1,012; \$26,874). Over \$14,000 (previous week, \$10,700).

"Call Me Madam," Imperial (44th wk) (MC-\$7.20; 1,400; \$51,847). Nearly \$51,300 (previous week, \$47,300).

"Gentlemen Prefer Blondes," Ziegfeld (88th wk) (MC-\$6; 1,628; \$48,244). Almost \$24,100 (previous week, \$18,600); continues four more weeks before touring.

"Guys and Dolls," 46th Street (38th wk) (MC-\$6.60; 1,319; \$43,904). Still getting the limit; \$44,400.

"King and I," St. James (20th wk) (MD-\$7.20; 1,571; \$51,717). Also continues to go clean; \$51,700.

"Moon is Blue," Miller (23d wk) (C-\$4.80; 920; \$21,586). Over \$17,700 (previous week, \$17,400).

"Rose Tattoo," Beck (28th wk) (CD-\$4.80; 1,124; \$28,000). Over \$13,300 (previous week, \$12,000).

"Season in the Sun," Booth (46th wk) (C-\$4.80; 766; \$20,235). About \$9,300 (previous week, \$7,400); closed Saturday (11) after 367 performances.

"Seventeen," Broadhurst (8th wk) (MC-\$6; 1,160; \$37,000). Nearly \$20,500 (previous week, \$17,000).

"South Pacific," Majestic (121st wk) (MD-\$6; 1,659; \$50,186). Capacity-plus again; \$50,700 (previous week, \$49,700).

"Salad '77," 48th Street (14th wk) (CD-\$4.80; 921; \$21,547). Approached \$15,000 (previous week, \$11,100).

"Tree Grows in Brooklyn," Alvin (17th wk) (MC-\$7.20; 1,331; \$47,167). Almost \$19,600 (previous week, \$15,600).

"Two on the Aisle," Hellinger (4th wk) (R-\$6; 1,527; \$48,500). New high at nearly \$41,900 (previous week, \$38,400).

FUTURE SCHEDULE
"Lace on Her Petticoat," Booth, Sept. 4 (rehearsing).

"Border Be Damned," Royale, Sept. 10 (trying out in strawhat).

"Three Wishes for Jamie," unspecified theatre, Sept. 17 (trying out).

"Out West of Eighth," Barrymore, Sept. 18.

"Twilight Park," Fulton, week of Sept. 24.

"Love and Let Love," unspecified theatre, Sept. 25 (rehearsing).

"Remains to Be Seen," Morosco, Oct. 3 (rehearsing).

"Saint Joan," Cort, Oct. 4.

"Music in the Air," Ziegfeld, Oct. 6.

"Top Banana," unspecified Thea-

tre, Oct. 11 (rehearsing).

"Paint Your Wagon," unspecified theatre, Oct. 15 (rehearsing).

"Buy Me Blue Ribbons," Empire, Oct. 17.

"Philemon Complex," Coronet, Oct. 18.

"Barefoot in Athens," unspecified theatre, week of Oct. 22.

"Gigi," Fulton, Nov. 21.

"Nina," Royale, week of Nov. 22.

"Point of No Return," unspecified theatre, Dec. 12.

"Caesar" - "Antony" (Olivier-Leigh), Ziegfeld, Dec. 19 (current in London).

'VAGABOND' SAD \$12,200 TORONTO ARENA TENT

Toronto, Aug. 14. "Vagabond King," with Edward Roecker and Ann Andre, slumped to a poor \$12,200 in the theatre-in-the round under canvas (1,640 seats at \$3.40 top), introduced here by Leighton K. Brill, producer, and Ben Kamsler, director.

"Rose Marie," current with Roecker and Maria d'Attili, plus Nina Olivette and Iggle Wollington in the comedy roles, chalked up an \$8,000 advance for biggest reservation of the "Melody Fair" season. Incidentally, with Mrs. Edward Franchot, aunt of Franchot Tone, is as producer this season at the Niagara Falls (Ontario) Summer Theatre, Sarah Churchill has been booked for week of Aug. 20 to star in "Gramercy Ghost" with a mainly Canadian cast. Previously, Mrs. Franchot had pencilled in Miss Churchill for "Philadelphia Story" until it was recalled that this had played the Royal Alexandra Theatre in adjacent Toronto. Miss Churchill starred in "Ghost" on Broadway last season.

Strawhat Tryouts

(Aug. 13-Aug. 26)

"Alice in Wonderland"—Westport (Conn.) Country Playhouse (13-18); John Drew Theatre, East Hampton, L. I. (20-25) (Reviewed in VARIETY, June 27, '51).

"An Innocent in Time"—Provincetown (Mass.) Playhouse (13-18).

"Border Be Damned" (Eddie Dowling)—John Drew Theatre, East Hampton, L. I. (13-18). (Reviewed in VARIETY, Aug. 1, '50).

"Duet for One"—Rice Playhouse, Martha's Vineyard (21-26).

"Foreign Language" (Edna Best)—Westport (Conn.) Country Playhouse (20-25).

"Fourposter" (Jessica Tandy, Hume Cronyn)—Rabbit Run Theatre, Madison, O. (13-18); Falmouth Playhouse, Oconamessett, Mass. (20-25) (Reviewed in VARIETY, July 11, '51).

"Glad Tidings" (Melvyn Douglas, Signe Hasso)—Boston Summer Theatre (13-18); North Shore Playhouse, Beverly, Mass. (20-25) (Reviewed in VARIETY, June 13, '51, under title "Sacred and Profane").

"Happy Bridegrooms"—Tufts Arena Theatre, Medford, Mass. (14-18).

"Home at Seven" (Leo G. Carroll)—Berkshire Playhouse, Stockbridge, Mass. (20-25) (London production reviewed in VARIETY, March 15, '50).

"Malice in Blunderland"—No-Name Theatre, Pike, N. H. (23-25).

"Mirror, Mirror" (Kay Francis)—North Shore Playhouse, Beverly, Mass. (13-18); Olney (Md) Theatre (21-26) (Reviewed in VARIETY, July 18, '51).

"Miss Fox and the Wolves"—Lake Shore Playhouse, Derby, N. Y. (20-25).

"Miss Mabel" (Lillian Gish)—Bill Green's Arena Theatre, Pittsburgh (13-18) (Reviewed in VARIETY, June 27, '51).

"Mr. Thing"—Barter Theatre, Abingdon, Va. (24-25) (Reviewed in VARIETY, Aug. 8, '51).

"River Boy"—Barn Stages, Nantucket, Mass. (14-26).

"Small Beer in Springtime"—Trevoise (Pa.) Summer Theatre* (20-25).

"So Help Me Jackson"—Lakes Region Playhouse, Guilford, N. H. (20-25).

"Some Sweet Day"—Barter Theatre, Abingdon, Va. (16-18) (Reviewed in VARIETY this week).

"Told to the Children" (Miriam Hopkins)—Salt Creek Theatre, Hinsdale, Ill. (14-19); Norwich (Conn.) Summer Theatre (21-25) (Reviewed in VARIETY this week).

(* Indicates non-Equity).

Strawhat Reviews

Told to the Children

Corning, N. Y., Aug. 6.

Charles Deane production of comedy in three acts (one act) by Alan Campbell and Robert Stevenson. Stars Miriam Hopkins. Staged by Robert McBride; setting, Bertram Heckel; lighting, Charles Bellin. At Sussor Theatre, Corning, N. Y., Aug. 6. \$1, \$2.40 top.

Tryout of this comedy, which not only stars Miriam Hopkins but also represents her maiden production effort (though it's billed as a Charles Deane production), is still very much in the formative stage. Assembled with an abbreviated rehearsal period and an 11th hour change of directors, preem was somewhat in the nature of a hopped-up runthrough, with a proportion of the script's values being lost through lack of polished playing. However, even allowing for obvious drawbacks, which can be remedied with further preparation, indications are that the major hope of cracking Broadway with this one lies in performances and improved lines rather than in basic content of the script.

Story has a familiar ring, with only an occasional sortie into the field of originality.

Dr. Constance Harwood (Miriam Hopkins) is a femme practitioner who, as an American medical student in Paris, had married a fellow Yank sawbones trainee at an early age. The union broke up when the youthful husband insisted she abandon the doctor idea on the theory that one in the family would be enough.

Play opens years later with Dr. Harwood established in practice in London and facing the history-repeating situation of her young daughter contemplating marriage with an American medical student studying abroad. Lad turns to be son of her former husband by another wife. Father shows up on scene in an attempt to prevent the marriage, not knowing that his ex-spouse, since remarried and subsequently back in circulation, is the girl's mother. The respective parents find a rekindled spark and square off to a brief romantic interlude that gives indication of ripening into remarriage, but again there's the angle of giving up her personal career. Story ends with the femme doctor retreating to the comforting, if less romantic, arms of a London judge, a longtime admirer.

Miss Hopkins' interpretation of the doctor is efficient and carries a degree of animation that provides a lift for the overall production. Bramwell Fletcher, with not too much to do as the judge, makes a smooth job of his assignment. John Newland's picture of the parent-medico should come along okay once he has cut down on overpronounced facial expression. Sara Marshall offsets some of her physical attractiveness by a posture of shoulders-back-and-arms-dangling that gives an impression of preparation for setting-up exercises. Frank Dudley is personable as the young medical student, and Philippa Bevans adequately fills a housekeeper role.

Single setting of a living room is strawhat budget-conscious but has the earmarks of good designing for a more elaborate production. Miss Hopkins features an extensive wardrobe, widely varied and attractive.

Bone.

Some Sweet Day

Abingdon, Va., Aug. 6.

Robert Porterfield production of drama in three acts (five scenes) by Anne W. Armstrong. Staged by Porterfield; settings, Mack Statham; lighting, Lauren Farr and Kenneth Brumbelee; costumes, Betty Hayter. At Barter Theatre, Abingdon, Va., Aug. 6. \$1, \$1.80 admission. Old Man Dorothy L. Farn Her Son Keith Michael Ivy Ann Buckles Betty Byrd Kenneth Price Andy Weaver Frank Weaver Mrs. Phillips Alma Loftness Mrs. Phillips' Daughter Dinah Farr Luke Digs Rex Partington Duke Digs Clayton Corzette Duke Odum John Paul Bertha Jane Dillard Jane Wagner Uncle Abel Dillard Michael Lewis Press Pippin Lauren Farr Uncle Bobby Buckles Hugh Mosher Boob Dane Knell Jim Ingoldby John Holland Aunt Sally Grubb Regina Gleason Linsey Barbara B. Elinor Wright Essie Blanche McKinney

In "Some Sweet Day," which had its world premiere at Barter Theatre, playwright Anne Armstrong uses authentic mountain idiom to depict folkways and customs of mountaineers in southwest Virginia and northwest Tennessee.

Written with understanding of a disappearing mountain life, Mrs. Armstrong's play shows the effects of generations of life on steep mountains in small cabins. The characters are strong physically, and strong language comes natur-

ally from their mouths. Mating, death and birth are natural and frequent, and common subjects of conversation. Violence is accepted without surprise, and the law is feared above all things, except, perhaps, the supernatural.

The story deals with the return of Ivy, beautiful mountain girl, from a factory job to her cabin in the mountains. There she awaits the return of her husband, who left before her son was born, and holds herself steadfastly above her "raisin" while she waits. She supports her son with money earned working for summer folks and combats with difficulty the son's growing taste for moonshine liquor. The final return of her husband brings the rather slight plot to a not unexpected conclusion. Through the play there seems a tendency to include incident and conversation for the sake of portraying language and custom rather than for the sake of dramatic necessity, but richness of the language seems to justify this tendency.

The play is difficult to speak and act, and John Faulk gives a beautiful performance as the moonshiner Duke Odum. Faulk displays an ease with the language that shows familiarity with it. That he understands and sympathizes with mountain humor and mountain moral cores is apparent from the skill with which he displays them. Ann Buckles, as Ivy, shows the compassion and hospitality of the mountain woman with warmth. She is able to give graciously a cup of coffee to Duke immediately after he has insulted her. Dorothy L. Farn plays Old Mag, a midwife, with apparent relish and an ease of language almost equalling Faulk's. Other players have more trouble with this unfamiliar way of talking and acting. Special credit should go to young Jane Wagner for the tubercular, betrayed girl, to Dinah Farr for the wavering sweetheart, and to Geraldine Chronowit for a bright bit as a mountain woman buying supplies.

There are three sets, two of which use the same cabin interior. The second-act set is as spectacular. In it a real moonshine still, with one of the most elegant copper worms ever taken by Washington County officers, is surrounded with evergreen and rhododendron. Robert Porterfield's staging fails to get beneath the surface of the play or the characters, which he might be expected to understand. Even if its immediate flaws were doctored, however, "Day" seems a dubious bet for Broadway not only because of its heavy production requirements but also its specialized subject matter.

Finale

Hamilton, Bermuda, Aug. 8.

Bermuda Theatre Series presentation of comedy-drama in two acts by Charles K. Peck, Jr. Directed by Henry Kaplan; sets, Cleon Throckmorton; lighting, Gerry O'Brien; costumes, Audrey Burns. At Bermudiana Theatre Club, Hamilton, Bermuda, Aug. 8. \$1.

"Finale," which is being tried out here, needs revised casting and some cutting, but otherwise has possibilities for both Broadway and film.

The first produced play of Charles K. Peck, Jr., "Finale" is the story of a 19-year-old boy who, craving the affection of his actress-mother, winds up being accused of murdering a man over an affair with a young actress who has given him the love he seeks. The play takes place in the dressing room of Nida Blake, the aging theatrical star, and the New York apartment of Pat Leeds, the young actress, during seven days in the early summer of 1927.

In one triangle of this double triangle plot, there is the actress-mother trying to break up the affair between her son, whom she refuses to acknowledge for the sake of her career, and the youthful actress, of whom she is jealous. Forming the second triangle is the stage manager, Pat's rejected lover.

The author has presented a forceful story with a basically good idea, but the play needs doctoring. There is a certain amount of cohesion and clarity lacking in the development of the plot, while a good 20 minutes could be cut—the first act ran over an hour—without the play losing any of its effectiveness. Particularly overlong is the scene in the first act where Nida visits Pat and in a long speech tells her life story and climb to stardom. On a whole, however, the play moves at a fast pace and the situations are well contrived.

Due to the limited talent avail-

able here, the play loses a certain amount of its flavor and characterization. Marion Morris, in the pivotal role of the aging actress, is not quite suited to it, lacking the stature such a role calls for. Glenn Dicus, Coast actor imported to play the juvenile lead, is only intermittently convincing, being barely audible in the final scene with Miss Morris, in which he repudiates her as his mother. John Atkinson as the aging actress' manager, capably handles his role, though the part still required someone more mature than Atkinson.

Standout performances are given by Charmion King as Pat Leeds, and John Colicos as Chuck, the stage manager. Their scene together, in which Chuck, in a drunk stupor, goes to Pat's apartment and attacks her, is particularly effective. Katharine Hawtreay as Linda, Nida's secretary; Francis Bethencourt as Lieutenant O'Brien, a peppermint-cheating detective, and Bobby Burns as Clancy the cop do a neat job.

Settings by Cleon Throckmorton help enhance the story's background, though limited facilities prevent full realization of the illusion sought.

Both the settings and costumes are authentic reproductions of the Roaring '20s era. Henry Kaplan's direction is creditable.

Off-B'way Shows

Rain

Charles Harrow production of drama in three acts by John Colton and Clemence Randolph, based on novel by W. Somerset Maugham. Stars Nina Mae McKinney. Staged by Peter Nathan. At Apollo Theatre, N. Y., Aug. 8. \$1, \$1.50 top.

Amena, Wife of John, Virginia Girvin Private Griggs, U.S.M.C. William Halstrom Sergeant O'Hara Maxwell Glanville Trader Joe Horn Roman Henderson Dr. Mac Phail Reginald Fenderson Mrs. Mac Phail Rena Mitchell Mrs. Davidson Evelyn Ellis Quartermaster Bates Tommy Anderson Sadie Thompson Nina Mae McKinney Rev. Alfred Davidson Emory Richardson Native Man William Robinson Native Girl Milroy Ingram

The John Colton-Clemence Randolph dramatization of W. Somerset Maugham's saga of Sadie Thompson is being revived with considerable zest in Charles Harrow's all-Negro production of "Rain" at Harlem's Apollo Theatre. Although the drama lacks the shock value it may have had in its original production in the 1920s, the cast brings it to life with a blending of serio and comic portrayals.

Nina Mae McKinney's broad characterization of red light Sadie is a delight as she struts and slinks, oozing out her lines in a manner befitting Mae West. Sadie Thompson's salty lingo is read to the hilt by Miss McKinney. She falters a bit, however, as the repentant Sadie in the latter part of the drama, which she plays to the extreme, bringing comic values that are unwarranted.

The unbending Rev. Davidson is played with credibility by Emory Richardson. Scenes in which he battles with Miss McKinney in an attempt to make a good woman of Sadie are effective. Maxwell Glanville gives an excellent performance as the marine who sticks by Sadie despite her shady background. Roman Henderson, as Trader Joe Horn, is properly philosophic, and Virginia Girvin, as his native wife, is also believable. Evelyn Ellis, as the stoical Mrs. Davidson, brings poignancy to a difficult role.

Peter Xantho's staging keeps the trite tale at a high pitch, and the lazy, dank atmosphere of the South Seas is adequately re-created.

Dakota

(ORIGINALS ONLY, N. Y.)

The enthusiastic group known as Originals Only, which holds forth at an ex-dancehall on 6th Ave. and 10th St., N. Y., is now putting the extra effort that all musical shows demand into something called "Dakota." They describe it as a Gay 90s musical melo, and perhaps this tag describes it accurately enough.

In the unlikely event that any misguided soul is disposed to be critical, the Indian maid who announces the contents of the next scene on a placard, has one reading "Whadja Expect—Oklahoma?"

Burlesquing oldtime melodrama, with asides, etc., is not much fun any more, and the jokes aim at quantity rather than quality. The management claims it is corn, and they are quite right. Corn that is fun justifies itself, and if "Dakota" isn't exactly rib-tickling, a friendly audience disposed on three sides of the performers was able to enter into the spirit of the proceedings when caught.

Audiences at Originals Only are generally friendly, perhaps because they donate whatever they feel like to the group's kitty during intermission, instead of a fixed admission in advance.

Legit Bits

Marshall Yokelson, technical director for Dallas producer Margo Jones, seriously ill in Veterans Hospital, Bronx, N. Y. . . . Cheryl Crawford's production of "Paint Your Wagon," new Alan Jay Lerner-Frederick Loewe musical, will be the first Theatre Guild subscription item in New York this fall. . . . Earl J. Dias, legit-film editor of the New Bedford (Mass.) Standard, will be married next Saturday (18) to Edith Kenny, a Fairhaven (Mass.) schoolteacher. . . . Lee Shubert, back from London, has announced plans for a Broadway production of Agatha Christie's current London play, "The Hollow," and for the American debut of Jose Greco's Spanish Ballet. . . . The Theatre Guild has optioned "Love of Four Colonels," in which author-director Peter Ustinov is currently starring in London. The original production may be imported when it closes in the West End. . . . Film actress Vanessa Brown will be featured in "Door to a Room," Joanna Wade meier starring Estelle Winwood, which Eunice Healey, Charles K. Freeman and Albert H. Lewis will tryout the week of Aug. 27 at the Cape Playhouse, Dennis, Mass., with Freeman directing.

Playwright Lillian Hellman is at Martha's Vineyard. . . . Karl Malden returned to N. Y. from the Coast after completing work in Metro's "County Line." . . . Leon J. Bronesky and Anthony J. Parella have optioned "Three Bags Full," a musical book, lyrics and score by Roy Jordan, for fall production. . . . Robinson Stone has joined the cast of "Stalag 17," succeeding Frank Campanella, who will go into the new Howard Lindsay-Russell Crouse comedy, "Remains to Be Seen." . . . Philip Mathias, stage manager of "Happy Time" on Broadway, will direct Jose Vega's production of the comedy at the Roosevelt Theatre, Miami, opening Aug. 21. He's the stepson of Oscar Hammerstein, 2d.

Irma Sandre, dancer with the Ballet Russe, will take over the part of Liat in "South Pacific," Aug. 27, succeeding Betta St. John, who switches to the London edition of the musical, opening Nov. 1, with Mary Martin in her original starring role. . . . Lewis Harris, treasurer of the Ziegfeld, N. Y., is fishing this week at Peconic Bay, L. I. . . . Harold Gary, who played Ali Hakim in the Australian company of "Oklahoma," has the same part for the show's subway circuit run and is being sought for next fall's road tour. . . . Jeff Warren, from the cast of "Gentlemen Prefer Blondes," took over the juve lead this week in "Call Me Madam," as substitute for Russell Nye, who has a film commitment. Barry Kent replaced him in "Blondes." Dorothy Juden, a singer, joins the latter show this week. . . . Broadway pressagent Reginald Denenholz has gone to the cape for the month of August in a supervisory capacity as representative of attorney David Marshall Holtmann, who is operating Richard Aldrich's four strawhatters there during the latter's absence on duty with the Navy.

London actress Glynnis Johns will make her Broadway debut in Herman Shumlin's production this winter of a new, untitled play by British playwright Enid Bagnold. . . . Milton Baron, general manager for Jose Ferrer and Richard Condon, producers of "Stalag 17," will produce "Two in the Air," a farce authored by Condon, with Ferrer as probable director. . . . Cyril Richard, currently costarring with Madge Elliott (Mrs. Richard) in "Private Lives" in Australia, will curtail the tour to come to the U. S. to stage Jay Robinson's production of Sumner Elliott's (no relation) "Buy Me Blue Ribbons." . . . With Jack Tooley on a month's vacation at Seguin Island, Me., Arthur Cantor is subbing as associate to Michel Mok, pressagent for Richard Rodgers and Oscar Hammerstein, 2d. . . . After 21 years at the Hedgerow Theatre, Moylan, Pa., Joseph Leberman has made the big jump to Broadway.

Charles Collins, former Chicago Tribune drama critic, has recovered from several months' illness and returns to the paper to do theatrical features. . . . Sylvia Siegler and Peter Lawrence, who co-produced "Let's Make an Opera" were slapped with a \$779.87 judgment in N. Y. Supreme Court recently. The action, brought by the State Industrial Commissioner, covered unpaid unemployment insurance taxes on the show. Miss Siegler is president of Show-of-the-Month Club. . . . In the review of "Border Be Damned" in the Aug. 1 issue, Mary Welch's click performance as Rita Ronan was juxtaposed at Rita Ronan playing Mary Welch. . . . Theatrical attorney John Wharton and actress Mary Mason (Mrs.

Wharton) vacationing in Bermuda. . . . Intermission collection at St. John Terrell's Lambertville (N. J.) Music Circus last week raised \$1,772 for the Actor's Fund.

Chris Robinson takes over the leading male role from Richard Eastham for two weeks while the star vacations from Chi company of "South Pacific." Other changes in the national company of "S.P." are replacement of Lee Kreiger and Bill Millikan by Bill Ambler and Ted Benatos of "Mr. Roberts"; on the female side, Thelma Dare goes in for Kathy Flak. . . . London Opera Co. headed by William Tell will begin American tour with "Carmen," opening in New Haven, Sept. 20. Maurice Turet is company manager and Harry Davies does the press. . . . Frank Smith, veteran RKO midwest district manager, takes over as house manager for the Palace when "Gentlemen Prefer Blondes" comes in Sept. 20.

Actor-producer James S. Elliott and attorney Herman B. Glaser, have partnered for the production of "Happy Valley," tragic-comedy by Howell M. Forgy, suggested by Beatrice Griffith's book, "American Me." Lee Kern will design the scenery and Al Goldin will be general manager. . . . Edward G. Robinson last week signed to star in "Darkness at Noon," which will tour on Theatre Guild subscription. He will play the part of Rubashov, the Bolshevik revolutionary, created by Claude Rains on Broadway last season. . . . Rose Marie, who was Baby Rose Marie as a moppet star, will be featured femme lead opposite Phil Silvers in "Top Banana."

For next Tuesday's (21) performance of "King and I" the New Haven railroad will run two show trains, one from Springfield, Mass., and the other from New Haven, plus a special car from Boston. The entire house at the St. James has been sold to the train patrons. . . . Between directing the "Lights Out" television show every other week and visiting Miami to see about reopening the tent musical operated there by his father and St. John Terrell last winter, Laurence Schwab, Jr., staged "Legend of Sarah," this week's bill at the Brattleboro (Vt.) Playhouse. . . . "Yours Till Yesterday," a new play by Ken Parker, will open Aug. 21 for a two-week run at the Provincetown Playhouse, N. Y., and Aug. 23 for two weeks at the Boardwalk Theatre, Hotel Nassau, Long Beach, L. I. Then the two companies will swap theatres for another fortnight in the same show.

Ben Oakland and Eddie Maxwell are cleffing the score for "Lost Atlantis," play owned by Josephine Baker, which Ned Schuyler plans to produce as a musical. . . . "Maelstrom," new play by Ronald Sinclair, author of "Dark Victory," opened tryout last night (14) at the Laguna (Cal.) Summer Theatre. . . . Eric Blore will play the lead in "Why Not Tonight?," revue originally produced in England by J. Powell Tomsen, which Tomsen and Kent Williams will present at the Deauville, Santa Monica (Cal.).

Capacity Saturday night, (11) audience at Lincoln Park, N. J., Summer Theatre performance of new stage play, "My Friend Irma," stayed for post-performance, on-stage wedding ceremony of Lorraine Collyer, of the cast, who married Major Michael Schlesinger, Army Hospital Corps Reserve. Knot was tied by Mayor William Young of Lincoln Park.

John Kibbee took over the Spring Valley, N. Y., Playhouse with last week's production of "Claudia," and he will follow it up by presenting his father, Guy Kibbee, in "The Old Soak," opening today (Wed.) and running through Aug. 26. The younger Kibbee will direct as well as produce for the remainder of the season.

Robert Rapport is company manager and David Kanter stage manager of "Love and Let Love." Anthony Brady Farrell's production of the new Louis Verneuil play starring Ginger Rogers. The show, currently rehearsing on the Coast, is due east Aug. 23, opens a tryout tour Aug. 27 in New Haven and is due Sept. 25 at the Plymouth, N. Y. . . . Press agent Mike O'Shea has returned from Jamaica, B.W.I.

Burgess Meredith, currently touring the strawhats in "Silver Whistle," is talking about playing the circuit next summer in the Walter Huston part in "Knickerbocker Holiday." He reveals that Maxwell Anderson wanted him for the Richard Kollmar role in the original production. . . . Gordon Allison, N. Y. Herald Tribune staffer, is having a relapse into acting this week as a member of the cast of "Rain," starring Lawrence Tibbett, at the Westhampton (L.I.) Playhouse.



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DANCING TIMES



Arthur Ferrer

"NEWS OF THE WORLD"

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- ★ Mr. Claude Langdon and his Director, Miss Eve Bradfield; the cast and stage hands and the entire staff at Empress Hall;
- ★ Composer Bob Farnon and Harry Rabinowitz and his boys in the band;
- ★ My London representatives, two swell guys, Lew and Leslie Grade.

Belita

'Season' Nets 65G, Will Go on Tour

"Season in the Sun," which closed Saturday night (11) at the Booth, N. Y., represents a profit of about \$65,000 on an investment of \$60,000. The original Courtney Burr-Malcolm Pearson production, subsequently taken over by George Brandt on a percentage arrangement, opened last night (Tues.) for a subway circuit run, to be followed by an extended road tour.

The Wolcott Gibbs comedy was budgeted at \$30,000, but required a 10% overkill and a production cost of \$45,400. While under the original management it distributed profits of \$15,800 and had additional assets of about \$20,000. When Brandt acquired the production last May, he transferred it from the Cort, N. Y., and because of the change in management, was able to get Equity concessions and otherwise reduce the operating out. As a result the show is figured to have about broken even or perhaps made a small profit on the modest grosses at the Booth.

The play has been extensively recast for the subway circuit tour but Victor Jory, who took over the male lead some time ago, will return for the regular road tour. Nancy Kelly, who had remained as femme lead from the start, has withdrawn to take a two-week vacation on the Coast, after which she starts rehearsing in "Twilight Park," Richard Krakeur's production of a meller by A. B. Shiffirin.

Judy Holliday

Continued from page 33

against 50% of the gross from the first dollar. The gross for the first week was about \$15,500, so her end was \$7,750, while the second week's figures were, respectively, \$16,500 and \$8,250. On the basis of the management's own \$10,000 break-even figure, the house netted \$2,750 on the first week and \$3,250 on the second.

Out of her approximately \$27-

000 for the tour Miss Holliday paid a total of about \$750 a week for two supporting actors, Richard Deer and Walter Klavun; a director, Billy Matthews, who traveled with the show, and a stage manager, Walter Dooley, and she supplied costumes and a few incidentals. Besides the four weeks she played, she rehearsed one week at each stand, a total of three weeks.

The actress revealed in Pittsburgh that she has received an offer to appear in "Dream Girl" in London, but will turn it down rather than be away for an extended period from New York, where she maintains a home with her husband, CBS musician David Oppenheim. Her next assignment for Columbia, under her one-picture-a-year contract, will probably be set this fall. Meanwhile, she may play one more summer theatre date in "Dream Girl," possibly at considerably lower terms.

Olivia Nixes Additional Dates for 'Candida'

Newport, Aug. 14.

Olivia de Havilland has turned down several offers of additional dates for her current barn tour in "Candida" and will close as originally scheduled, Aug. 26, at Fayetteville, N. Y. Star also nixed a bid to extend her engagement at the latter spot an additional four days, as she will have played 11 different one-week stands in the Shaw comedy and wants to get a couple of weeks rest before going into rehearsal for her season-long tour in Thomas Hammond's revival of "Romeo and Juliet."

Actress is currently vacationing at East Hampton, L. I., with her novelist-husband, Marcus Goodrich, and their 22-month-old son. According to present plans, neither of them will accompany her on the Shakespeare tour, but will probably join her wherever the production plays a fortnight or more.

Clare James, member of the Spa Summer Theatre, Saratoga Springs, N. Y., and winner of a Royal Academy of Dramatic Arts scholarship as artist-in-residence at U. of Georgia, sails for home on the Queen Elizabeth Aug. 28. She has been in the U. S. a year.

Large Auds, Op Houses For Lake and Tibbett In Touring 'Peter Pan'

Touring production of "Peter Pan," to be sent out by Peter Lawrence with Veronica Lake and Lawrence Tibbett costarred, will be booked by concert-lecture manager David Libidins in large-capacity auditoriums and opera houses. Plan is to play mostly split-week and one-week stands, opening Oct. 10 in Baltimore, playing a southern route through New Orleans, Texas and to the Coast, then back via the northwest, Chicago and a limited engagement in New York during the Easter holiday.

With the exception of the stars, most of the company will be the same as appeared in the revival of the Barrie classic on Broadway and for a short tour during the last two seasons. Also the Leonard Bernstein score and Ralph Alswang's scenery will be retained. However, Frank Corsaro will succeed John Burrell as director, and Roger L. Stevens, who was partnered with Lawrence in the previous revival costarring Jean Arthur and Boris Karloff, will not be associated with this tour.

Margo Jones Eyeing Plays, Troupe in N.Y. for Dallas

Margo Jones, having abandoned the idea of a Broadway production of Edwin Justus Mayer's "I Am Laughing," at least for this season, will be in New York until early October to line up plays and resident company for her Theatre '51, reopening Nov. 5 in Dallas. Her season there will be 30 weeks.

The Mayer comedy was written for Tallulah Bankhead and it's figured no one else would be right for it. However, the star will be tied up through this season with the "Big Show" radio series on NBC. Miss Jones now hopes to produce the play on Broadway in 1952-53, if Miss Bankhead is available then.

Eve Arden

Continued from page 35

nights of two-fers (gad, that word!) when after a matinee said to be one of the house's best, although the report told me there were 296 seats empty, I received a report that night that there were 292 empty orchestra seats at that evening's performance.

This, after my practiced eye (and I mean practiced) had noted only a scattering of white-jacketed seats around the very edges downstairs. (There will now be a rush of Barn Circuit managers to dress all seats in olive drab!) I also checked with various friends of the cast who were out front, and even friends of the management; and when all hands agreed to the impossibility of almost 300 empties, I expressed my displeasure to Mr. Kenwith.

Since then I have received two very illuminating explanations from him. One, that the ushers' boyfriends had filled the empty seats (such popular girls!), and the other, that the balcony had crept en masse downstairs. But what he didn't explain was how they each managed to leave another corporeal body behind in the balcony, which was still full at curtain-call time.

Now, finally, as to what I drained in salary from Mr. Kenwith's lifeblood: he was under no obligation to hire me at such a sacrifice to himself. In fact, I'm not at all sure he did hire me, as I saw no one advertised in front of the theatre except "MISS MAE WEST—IN PERSON" on a 25-foot banner with red, green and yellow lights. Perhaps I took the money under false pretenses!

True, I did say yes to a timid request to put her name up; but somehow I had an idea that mine would be there, too, if only in lower lower-case letters!

Thank you for the democratic opportunity to state at least part of my case.

Eve (Eagle-Eyed) Arden
(Scourge of Summer Theatres)
P.S.—No offense intended and all thanks to Miss Mae West, through whose orders I received the benefit of an air-cooling system, accidentally installed two days early.

(The appeal to Equity was made on Miss Arden's behalf by her agent.—Ed.)

Legit Follow-Ups

Annie Get Your Gun (MEMORIAL OP HOUSE, FRISCO)

San Francisco, Aug. 14.
Martha Raye is wrapping up the role of Annie in Gene Mann's production of "Annie Get Your Gun" and, with strong support from Ray Middleton, smashed through for a sock opening night performance at the 3,300-seat Memorial Opera House.

Despite over-long first act, and two lapses by Miss Raye, who's playing the part originated by Ethel Merman, the sum total turns up as the best of the Gene Mann local season and worthy of going far beyond the two-week run scheduled here. Miss Raye sings, clowns, mugs and punches with telling effect throughout, clicking to the hilt with such-hit Irving Berlin tunes like "No Business Like Show Business," "Anything You Can Do," "You Can't Get a Man With a Gun," and particularly "Sun in the Morning." Unfortunately, at the opener she forgot her lines in two instances and, while brash clowning personally carried her through in both cases, in one it jarred her costar, Middleton, who nevertheless hurdled the handicap. In spite of her monkey-shines, the role fits her neatly and this audience gobbled up everything she gave.

Middleton's performance in a role he created on Broadway, is excellent on all counts. Others of the strong cast, who go over are Chick Chandler, Betty Anne Nyman, Gil Johnson, Harold Gordon, and the dance duo of Wilda Bieber and Ben Vargas.

Dances staged by Lester Horton are effective, and ensemble numbers by Melba Snowden also scored. Direction by Thomas Brown Henry, while adequate in the main, is loose and slowly paced in spots. Costuming is colorful and better than average, considering the short-run project. Musical direction by Jaye Rubanoff is fine, particularly in handling of ad lib excursions by Miss Raye. Ted

Play Abroad

Prophecy to the Wind

London, Aug. 9.
The Watergate Players production of a drama in two acts by Norman Nicholson. Stars Margot Van Der Burgh, Donald Eccles. Directed by Ronald Lane, decorated by Paul Southey. At Watergate Theatre Club, London, Aug. 8, 51; \$1.50 top. Hallbjorn Robert Lankesheer Ulf Denis Shaw Vikar Wilfrid Carter Freya Margot Van Der Burgh Bessie Ann Zane Dick John Jackson John Donald Eccles

Norman Nicholson's new verse play provides an imaginative, if rather grim glimpse into the future, presumably, after the world has been atom-bombed to bits. Its main virtue is in its occasional colorful language, which leaves the impression that it would make better reading. As a production, it just about gets by in this very intimate club theatre. But it has little or no commercial potentialities.

To present his theme, the author projects an individual from the present time into the future where a primitive people are living a simple life on the land. The stranger discovers the remains of an old dynamo, which he is able to get working, but the natives fear the return of the Machine Age, with all its potentialities for destruction, and cast him out.

Within their limitations, the Watergate actors have made an interesting job of the play. Costumes and settings are simple, but suit the purpose. Direction is firm and painstaking, and the cast read the poetic lines with clarity. Margot Van Der Burgh, playing the daughter of the local chieftain who falls in love with the stranger from the past, displays considerable talent. Donald Eccles lacks force as the stranger, while in contrast, Wilfrid Carter overdoes the role of a pirate kinsman. Ann Zane shows much promise as the maid. Robert Lankesheer makes the old man a sympathetic character, and Denis Shaw and John Jackson adequately complete the cast. Myro.

Gayety, Montreal, Gets West 'Lil' As Opener

Montreal, Aug. 14.

The Gayety, 1,800-seat former film house, will reopen Aug. 25 as a strawhat, with Mae West in "Diamond Lil" as the initial bill. The show will play through Sept. 8. Taking advantage of the large capacity, the legit will have a pop-price policy.

Producer Philip Belanger has not yet scheduled any subsequent shows, but he figures on having at least two more bookings of two weeks each.

TANDY-CRONYN 'POSTER' RABBIT RUN GUESTER

Cleveland, Aug. 14.

Rabbit Run Players took their first fling with pro guest stars by bringing in Jessica Tandy and Hume Cronyn in "Fourposter" tonight (14) for five nights in their Madison (O.) 350-seater. Since package came to about \$2,000, scale was hiked to \$2.50 per ducat by co-directors Maynard Samsen and Will Klump. Show was a complete sellout for the entire run in advance of the opening.

Latter plan to try an all-Equity troupe with occasional guest attractions along similar lines of the Tandy-Cronyn booking. Advance sale reached a near sellout four days before stars' opening.

Fact that the Cronyns' package is rated as a regular touring production rather than a stock presentation under Equity rules allows it to play non-bonded spots such as this.

Claudette's \$12,819

Continued from page 36

son with "Happy Birthday," then Jean Parker continued the upbeat in "Rain" and, of course, the sensational fortnight engagement of Judy Holliday in "Dream Girl" was the velvet. An extra week for Miss Holliday was made possible when Glenda Farrell agreed to let producer Sam Handelsman out of a contract by which she was to have done "The Fatal Weakness" for him.

Same Area Sees 2 'Whistles'

Albany, Aug. 14.

Coincidence in booking schedules has resulted in current-week productions of "The Silver Whistle" at the Spa summer theatre, Saratoga, and the Berkshire Playhouse, Stockbridge, Mass., both of which draw from the Albany district. Burgess Meredith is starring in the Robert T. McEnroe comedy-fantasy for John Huntington at Saratoga. William Roerich plays the lead for William Miles in Stockbridge.

Ruth McDevitt, Richard Taber, Isabella Hoopes, Patricia Smith and Harold Webster are among Meredith's supporting cast. Eleanor Wilson, Margaret Hamilton, William Lynn, Helenita Pike and Zamah Cunningham assist the resident company in Stockbridge.

A. C.'s Circle To Continue

Atlantic City, Aug. 14.

Circle Theatre in Hotel Chelsea was due to shutter after the Aug. 4 performance but upswing in business latter part of week caused producer Fran Oliver to continue for rest of season. Miss Oliver had "Voice of the Turtle" last week, with "Streetcar Named Desire" current.

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Myles Standish,
St. Louis, Post Dispatch
- ★ "Leo Fuchs' comic antics best part of Civic Opera. . . . The best parts of the show are the comical antics and shenanigans of Leo Fuchs as Goldfarb. His comedy is a riot . . . kept the audience in the laugh zone, and at one time even stopped the show."
Ralph Lowando,
The Pittsburgh Press
- ★ "Leo Fuchs' 'Giebler' is the reincarnation of one of the funniest comedians the American stage has ever displayed, that was Lew Fields. We have missed the type for a generation and welcome him heartily for his yards of dialect . . . for his mimicry and even his puns."
J. Fred Lissfeldt,
Pittsburgh, Sun-Telegraph
- ★ "The audience loved every minute of him."
Gene Jannuel
The Pittsburgh-Post Gazette

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Literati

Pub Industry's Tight Squeeze

Tighter squeeze in the publishing industry is pointed up by Macmillan's statement for the year ended April 30, 1951, which shows both net sales and net profits off somewhat from the previous year. Sales dropped from \$13,000,000 in '50 to \$12,000,000 in '51. Net profits declined from \$627,705 in '50 to \$536,775 in '51. Earnings per common share were \$1.86 this year against \$2.18 last year.

Macmillan publishes more titles than any other house and is one of the oldest and largest publishing firms in the country.

Around publishing circles it's generally figured that the entire industry has been hit by a 10% rise in production costs over the past year, which hasn't been sufficiently compensated for in increased prices. Over the past five years, it's estimated, book prices have risen about 25%, which is less than price boosts in other fields.

Most firms, it's reasoned, are losing money, before computing in subsidiary rights income, particularly coin from book clubs and reprints. In many instances, dollar volume of sales is up, although quantity of books sold may have declined.

Problem of upping prices, it's figured, is difficult in the fiction field, although the public more readily accepts higher prices for non-fiction tomes. This puts an especially tight squeeze on the houses specializing in fiction.

To ease the problem, publishers think in terms of shaving production costs, ad-promotion, and royalties to authors. However, the publishers contend that it is almost impossible to make further slashes in production costs and that it may be dangerous to cut advertising budgets. As a result, there's a tendency for them to ask authors to take smaller royalties.

According to this reasoning, a lower percentage figure in royalties wouldn't trim the writer's earnings in dollars, since book prices have gone up. On the other hand, the writers may resist this ploy with the argument that keeping their dollar earnings the same would constitute a cut in income, due to the dollar's reduced purchasing power.

Winchell's Mortgage-Lifting

Walter Winchell's annual 7-week time-out from his N. Y. Mirror and Hearst-syndicated columnar chores, along with his ABC radio stint, is being spent this summer with a curious kind of working "vacation." He's trying to reimburse the Winchell Foundation, his personal charity trust, with \$50,000 which he advanced out-of-pocket to underwrite the Damon Runyon Cancer Fund which is now near the \$5,000,000 mark.

Collier's has taken an inside stuff piece on the mobs (anecdote, romance and backstage muscle stuff), titled "The Gang's All Here" for \$5,000. Cosmopolitan, a companion Hearst enterprise only offered Winchell \$2,500 and later offered to tilt to \$3,000, so he gave it to the weekly. It's due some time in November. Last time editor Lou Ruppel took a Winchell piece, "Blueprint for Disaster," he paid \$12,500, which also went into the fund.

Laurence Rockefeller had heard of Winchell's personal indebtedness and turned over 200 shares of Socony (\$6,000); Frisco financier Louis A. Lurie donated \$500, etc.

Lo, the Poor 'Variety'

Story in VARIETY recently by Ned Armstrong about ceremonial dances by Pueblo Indians created a "raw-ree" in New Mexico, according to the Santa Fe New Mexican. Under a three-column headline, "Lo the Poor VARIETY Gets Hep to Indians," the paper reprinted Armstrong's original piece in full, and beside it ran an answering article by W. Thetford LeViness.

Cameron Shipp's Cantor Biog

Cameron Shipp, who collaborated with Lionel Barrymore on the current best-seller, "We Barrymores," will next do a book on Eddie Cantor for Doubleday. This will follow the Lana Turner life story for Woman's Home Companion and the Mario Lanza story for Redbook.

Dick Joseph's Chores

Esquire travel editor Richard Joseph will be shuttling between England and Continent on several writing chores. Sailing for London last week, he will concentrate on material for "Your Trip to Britain," his sequel to last year's "Your Trip 'Abroad," both for

Doubleday. In between he will do pieces on England and Scotland for the magazine.

Around Oct. 1 he does the Pyrenees for a story on the Basque country (Biarritz, etc.) for Esquire, and winds up with the Travel Agents Convention in Paris, Oct. 20-27. He'll also shuttle to North Africa for another magazine assignment and back in New York in early November.

Prolific Eddie Cantor

Eddie Cantor breaks out with a rash of literati pieces for the mags in the next few months.

NBC-TV comic said "God Help Me," a serious article, to Ladies Home Journal, "Hospitals Can Be Fun" to Reader's Digest, and "How to Beg For Money" to the Saturday Evening Post, latter in collaboration with Cameron Shipp. Additionally, Leo Q. Rosten is profiling Cantor in Esquire mag this fall.

Cantor, currently in Beverly Hills, arrives in Gotham on Aug. 25.

44 Novels Banned in Ireland

Latest list of novels banned by Irish Censorship Board includes "Memoirs of Hecate County" by Edmund Wilson; "The Sky is a Lonely Place" by Louis Falstein; "Shore Leave" by Frederic Wakeman, and 41 others.

At the same time censors banned import of English Sunday newspaper Reynolds News, four comic books and a batch of pulp mags.

Vanderbilt's Shots

Cornelius Vanderbilt, Jr., who is in Europe photographing for his fall lecture tour, took John G. McCloy at his desk in the High Commissioner's Office in Bad Homburg. He also photographed Perle Mesta on the U. S. Legation grounds as she played hostess to 120 village burgomeisters, representing all except four Luxembourg towns run by Commie mayors who refused to show up.

Vanderbilt is doing a special 30-minute short on Luxembourg through Mrs. Mesta's eyes, in addition to his "Germany Bounces Back" and his 1951 version of Western Europe Today. Bookings done by Redpath-Chautauqua, Chicago.

Stasheff-Bretz TV Tome

"The Television Program, Its Writing, Direction and Production," by Edward Stasheff and Rudy Bretz, which A. A. Wyn is publishing in September, includes the entire production story of NBC-TV's "Garraway at Large" in the appendix. Authors felt the only way to present the ailer was to give 150 blowups of key frames from the kinescope, which are appended to the script, permitting the reader to follow each take and camera move.

Wyn is also bringing out "Susan Adams' How-To-Cook Book" in October, by the originator of "Betty Crocker Magazine of Air." Mrs. Adams is currently on DuMont network.

Jessel Well 'Done'

George Jessel, actor turned raconteur and 20th-Fox producer, has been well "done" for the fall magazines.

S. J. Perelman will "profile" him in Holiday; Lloyd Shearer has him in Theatre Arts; and Herb Stein & David Hanna did him for Look.

CHATTER

George Sanders profiled by Pete Martin in current (18) Saturday Evening Post.

James L. Kilgallen, INS staffer, returned from a European trip Sat. (11) on the Caronia.

Jack Mahoney, film cowpoke, is bringing out a "Range Rider" comic book, through a deal with Mitchell Hamblinburg.

Paul Block, publisher of the Toledo Blade and Pittsburgh Post Gazette, sailed for Europe Sat. (11) on the Ile de France.

J. P. McEvoy did the introduction for "The Best Fun in Bed," anthology of Frank Scully's "Bed" series for Simon & Schuster.

Bruce Bliven, Jr. and Warren Munsell, Jr. have piece on casting leggers in October Esquire. Pair also sold the mag an article on theatrical angles.

Orrin E. Dunlap, Jr., RCA veep over public relations, revising his Dunlap's Radio & TV Almanac in 1952; Harpers publishes.

Slick mag which The Diners' Club is bringing out next month will be titled Bagatelle. Publication reportedly will have an initial circulation of 66,000.

Dr. Roy K. Marshall, astronomer, who conducts "The Nature of Things" on NBC-TV, will have his first book, with same title as his

video program, published by Henry Holt Sept. 17.

Mort Freedgood, Paramount publicist, will have a suspense novel published by Doubleday Oct. 11. Written under the pseudonym, John Godey, book is titled "The Man In Question."

Cornelius Vanderbilt, Jr., VARIETY mugg, shot a photographic interview with British prime minister Herbert Morrison in London on Monday (13). He returns to the U. S. on the America next week.

Nothing Like Dame

Continued from page 1

feel that they'll have to inaugurate a similar policy if they're to survive. The Havana-Madrid, N. Y., has been operating with and without production. Business, it was found, perked up considerably when the ponies were on board.

Another factor influencing the gal parades is their terrific lure for the convention and benefit trade. Banquet managers have found that production shows are virtually a must for organizations planning a cash shindig.

Skelton-Rose

Continued from page 1

soon as Skelton and Rose get to town.

Skelton said that use of the advance man will permit him to crowd the tour in among his various other activities this season, including a new television and radio show, plus his Metro films. He declared the idea should also appeal to the American Federation of Musicians, since it will provide work for local tooters.

Skelton, who returned to the Coast over the weekend after arriving from England, will bubble this week with Robert J. (Bob) O'Donnell, prez of the Interstate Circuit, to line up a series of break-in dates in the near future for Texas.

Rose handled the music for Skelton's recent date at the London Palladium and will ditto on the comic's NBC video series, scheduled for launching Sept. 30.

House Reviews

Continued from page 20

Alamo" and "Basin Street Blues" really ring the bell. Demand brings them back with "You Always Hurt the One You Love." They had to beg hard to get off.

Holiday Dancers (10) open show with a rapier terp in black and gray briefs. Ming Sing Stars (three girls, one boy) are in second spot with nice acrobatic and plate spinning turn which draws fine response.

Gary Morton, emcee, keeps showing moving and fills spot before the Mills Bros. neatly with patter, impressions, and cornet climax. Holiday Dancers close with tap number. Walk.

Empire, Glasgow

Glasgow, Aug. 7.

"Do You Remember?" Bernard Delfont presentation of show featuring "pioneers of entertainment," Larry Gordon's Girls, Ted & George Durante, Peter Bernard, George Wood, Dolly Harner, Hetty King, Albert Whelan, George Robey, Buster Keaton, Charlie Kemble. Musical director, George Saker.

This might be described as an "old-time" show. It isn't. It's a gay, sprightly parade of some of the pioneers of vaude entertainment in Britain and America, staged with astute showmanship by Bernard Delfont. The British impresario lines up some of the best-loved music hall names and presents them as a kind of slightly-younger version of the earlier "Thanks for the Memory," which played to top biz in U.K. a few years back.

Entertainment value of artists selected is high. All are real trouperers, give value for money in acts that spurn the mike and are noted for clarity of enunciation. George Wood, for instance, walks on as the mike is raised, says, "Take that thing away! I was in this business before it was thought of!" To oldsters in the audience, memorable songs and mannerisms raise nostalgic thoughts.

Kndly, smiling and benevolent, Peter Bernard opens the parade of pioneers with a ragtime medley recalling previous visit to Glasgow in 1913 and his American Ragtime Octette of 1912. His "Walkin' Ma Baby Back Home" draws rooftop

SCULLY'S SCRAPBOOK

By Frank Scully

Bowlegs, Aug. 14.

What would you figure was the biggest surprise in show biz since 1917? Talkers, radio, color-pix, canyon-crooners, television? My first choice for unpredictable twists would be the ballet, which as a result of two world revolutions leaped over several frontiers and has landed solidly in, of all places, England.

-That a nation of shopkeepers should lose colonies, imperial concessions, mastery of the seas, lifelines and face over half the world and come home instead with the highest form of leg-art makes one wonder if wars ever win the objectives for which they are fought.

Save for some pictures like "Red Shoes" and "Tales of Hoffmann," and such exports as the Sadler's Wells ballet troupe, this orthopedic conquest by Britannia has not been noticed on a very wide front. Where it has been observed the effect has just about taken the native's breath away, not to stress his dollars, rubles, pesos, francs and liras. In fact, if England would concentrate on her new-found genius in this field of pas de deux and graft it on to its skill as a nation of Trader Horns, I believe it could balance the budget, restore the sterling bloc to its former eminence and get off the pawnbroker's hook generally.

Just who the angels were of the renaissance of the ballet in England is hard to discover. Since most royalty and nobility, and even barons of commerce, have been broke since 1945, it is hard to believe that they would surrender a fast buck for such purposes, even if tied in with the Marshall Plan. In the old days the Duke of Wurtemberg could afford three theatres of his own and had 20 principal dancers and a hundred in the corps de ballet on his payroll.

Even in the best days of the Russian Imperial Ballet, the czar himself could not match the Duke of Wurtemberg's largesse. In fact, many of these projects in Europe were socialized or semi-socialized before the word became the bete noir of commerce and industry.

Fonteyn Tops Shearer?

Incidentally, Margot Fonteyn, not Moira Shearer, is considered the prima ballerina assoluta in London circles. She has been given the Order of the British Empire, a rare honor these days. In fact, the critics are still debating whether Miss Shearer's prominence in pictures has helped or hurt her genius as a ballet dancer.

Scheverell Sitwell, eminent ballet-goer and critic, and Arnold L. Haskell, co-founder of the Camargo Society, seem to be the foremost names connected with the elevation of the ballet in Great Britain to its present position of world supremacy. Before Haskell directed the Sadler's Wells School, he was a critic of The London Daily Telegraph. Sitwell still writes for The Sunday Times. These are not rich men, though they are without doubt men of force and power.

To people raised to recognized names such as Pavlova or Nijinsky it is hard to think of English and Irish names taking their places and, when viewed objectively, doing as well or better than the old masters. That all this has happened since Serge Diaghileff died in 1929, leaving behind Danilova, his last great ballerina, and a host of others, is staggering to those who still dream of stability in a world that spins in three directions every second of its day. The Diaghileff ballet, which was cut off the czar's payroll when Nick's head was cut off, managed to keep going through the aid of wealthy patrons, notably under Madame Chanel, parfumeur of the famous No. 5, for 22 years. His death, however, broke the spell. His artists scattered to the four winds.

They All Won't Mind

Nijinsky went crazy and was packed off to a san in Switzerland. Others migrated to America, which, considering Wall St. had just laid its infamous egg, was madness of another sort. Fokine found work as a chaser between pictures. Native-borns had to assume Russian names to get that high.

Haskell charitably points out that the male ballet dancer shares his graces with the hurdler, the sprinter, and the diver—none of whom has been singled out for effeminacy.

Balanchine and Kerstein followed Fokine to America and fared a little better. By 1950 Agnes de Mille was a name to remember, and even the great Maria Bekeft Gest was down to training Margaret O'Brien to simulate Cyd Charisse, and Vera-Ellen was perhaps better known than any of them.

A Narcissus For Nina

The hardest of the Diaghileff dancers, however, headed for England after his demise. They didn't do too well at first, being considered, without Diaghileff, like soda without the scotch. But the art was soon semi-nationalized and after that all fared better.

The newer toe dancers were not satisfied with a back row routine. Nor did they await the friendly eyes of a well-heeled angel. Many of the newer ballet dancers would rather drown in Swan Lake than dance it. Almost any of them can exceed the pyrotechnics and circus tricks of stars of the old school. They not only find chorus work uninteresting but the pas de deux frequently bores them.

No one person, of course, was responsible for this change, but Marie Rambert and Ninette de Valois, heirs of the Diaghileff tradition, were among the top 10. In fact, de Valois is now a D.B.E., equivalent to knighthood. Thus if anybody deserves special credit for giving Britain a national ballet and pre-eminence above all others, Ninette de Valois is the girl.

applause, and has much comedy effect. He registers solid with "Alexander's Ragtime Band" "Oh, You Beautiful Doll" and "You Made Me Love You."

Next, Wee George Wood wanders on, discusses audience reaction to his act "I've seen him before. He's getting older. He's been around some time, etc., etc.", does some small boy business with front-stallies, then dons tammy and Highland scarf to characterize J. J. Bell's classic Scot laddie, Wee MacGregor, celebrating a birthday. This draws big hand. Star then becomes Mrs. Robinson's little boy in one of his famous household sketches. Dolly Harner assists with her usual artistry.

In top hat and tails, or in sailor's natty rig, Hetty King is still a name to remember. Her well-loved naval characterization, lighting a pipe and rubbing the tobacco in her hands, brings memories to many. She finishes in a parade of the guards, with precision-trained Larry Gordon girls dressed in black and scarlet. It's fitting climax to first half of program.

Albert Whelan, oldtime Australian entertainer, tees off second half, walking on with his famous whistling signature tune, then switching to impressions. Dapper, slim and polished, with a resonant voice, he belies his years in another well-loved act.

To Whelan goes honor of intro-

ducing Britain's "Prime Minister of Mirth," George Robey, who'll be 82 September but can still be as sprightly and fruity onstage as he was 50 years ago. Robey defies the years, despite growing frailty, and can still crack a story with the best of 'em.

He's followed by Buster Keaton, supported by his wife in a 20-minute silent sketch describing a male's efforts to put his wife to bed when they've both had one "over the eight." This drunken scene is a masterpiece of artistry rarely seen in these timeless days, and Keaton goes off to solid applause.

Difficult job of following him (and of closing the bill) goes to Scots comedy oldster Charlie Kemble, known as the "Daddy" of the Scots comics and one of the best-loved figures in Auld Lang Syne music hall. He scores solidly, telling stories in Scottish fashion, gagging about the good old days, then finishing on his memorable "Fol-Oi-Dee-Diddle-Oi!" rhyme in which he improvises about members of the audience.

Finale is a lineup tableau style, with each artist introducing the other in turn, and the number "No Business Like Show Business."

Show has strong appeal to oldsters plus not-so-oldsters, and should click in most British locations. Comedy acrobatics of Ted & George Durante add a variety note.

Gord.

Broadway

Judy Canova to Europe for a six-week vacation.

Josephine Baker and Corinne Calvet sailed for Paris Saturday (11) on the Ile de France.

The film industry's first organizational meeting of "Bonds For Israel" was held yesterday (Tues.) at a Hotel Astor luncheon.

Carolyn Goldberg, Hollywood feature writer for a string of southern papers, in New York for a month to do a series on Dixie personalities in legit.

George Jessel took Copa comic Harvey Stone with him to the Atlantic City racetrack preview dinner and was so impressed with the "audition" he'll test him for 20th-Fox.

Fredric March, Florence Elbridge, Andre Kostelanetz, Lily Pons, Brig. Gen. David Sarnoff and cartoonist Al Capp in from Europe Sunday (12) on the Queen Elizabeth.

Lou Suritz, w.k. in show biz and former sales manager of Saccione & Speed, named sales manager of Henry Kelly, liquor importing and distributing firm which took over S. & S.

Wendell Corey, who recently completed "The Wild North" for Metro, in from the Coast and then off to Buffalo, where his wife and their three children are visiting her parents.

Nat Karson, producer of the stage shows at the Empire, London, due in N. Y. Oct. 15 on a holiday. Policy has just celebrated its 2,000th performance at this Loew's showcase in Leicester Square.

The J. P. (Peggy) McEvoy has leased their Havana finca (farm), seven miles outside the Cuban capital, and will spend their winter this year in some other part of the globe, destination still uncertain. Bror Dahlberg has leased their Cuban home.

Ed Sullivan has now cut down his London and Paris hop to 10 days, because of the Harvest Moon (N. Y. Daily News annual event) and his TV show, and expects to plane over Aug. 21 solo. His wife and daughter will remain in N. Y. Sullivan wants to o.o. some acts in both capitals.

Bill Doll back from Las Vegas to flack "Top Banana," new musical which Michael Sloane and Paula Stone are bringing to Broadway in October. Publicist, incidentally, will continue to handle Hotel El Rancho Vegas from N. Y., as "vee-pee in charge of national promotion" under a year's contract.

Denise Darcel had to postpone by a day her scheduled takeoff for Mexico City last week to obtain a divorce from Peter Crosby because Metro flacks were unable to disengage her from the job they had set up for her to judge a Coney Island beauty contest. She goes to the Coast on her return for "Young Man In a Hurry."

Chicago

Otto Preminger stopped to look at fine b.o. of "Moon Is Blue" at Harris.

Sylvia Sidney with Romney Brent in "O Mistress Mine" in for two weeks at Drury Lane sile.

Miriam Hopkins, John Newland and Bramwell Fletcher in tryout "Told to the Children" at Salt Creek, Hinsdale, Ill.

Jeff Chandler, Universal star, is visiting old friends at Shady Lane Theatre, Marengo, Ill., where he did summer stock a decade ago.

Mothers of Maggie McNamara and Peggy Conner in for visits with their daughters, femme lead and -her understudy, respect, in "Moon Is Blue."

Ned Depinet, Bob Mochrie, Edmund Granger, John Wayne, Bob Ryan, Janis Carter and military brass in for world preem of "Flying Leathernecks" at Woods yesterday (Tues.).

Raffle of war bond for aid to Pat Knowland, injured Shubert stagedoor man, was won by Mrs. Harold Goldberg, wife of the company manager, who donated the bond money to the fund.

Ned Alford in ahead of "Gentlemen Prefer Blondes," which opens at Palace Sept. 20. Al Dugell also here beating drums for "Member of the Wedding," which starts at Erlanger, Sept. 17.

Pittsburgh

By Hal Cohen

Don Butlers, of theatre program family, Clipped to Europe.

Maurice Spitalny to Atlantic City where they'll reunion with brother Phil.

Bill Putch doing next two shows at White Barn, "Stork Mad" and "Front Page."

Sam Fineberg back on Film Row again after long stay with his family in Phoenix.

Paul Long's parents are here

from Como, Tex., for a visit with the KDXA newsmen.

Stephanie Diamond and daughter home after three-week vacation in Provincetown, Mass.

Herman Middlemans take off for Miami middle of next month to make their future home.

Tom Troy, boss of William Penn Hotel, spending the month with his family on Cape Cod.

Walter and Jean Brown, local dancers, at Bellevue Casino in Montreal for four weeks.

Gabe Rubin has set Sept. 2 for opening of "Tales of Hoffmann" at Nixon on roadshow basis.

Eddie Abrams, former nitery owner, has bought another place in Aspinwall and calls it Eddie's.

Gene Lockhart's wife couldn't accompany him to town; her mother died on Coast last month.

Jeff Chandler will be in today (Wed.) for world preem of his new picture, "Iron Man," at the Harris.

Ella Raines shopping for a home here to be with her husband, Col. Robin Olds, when their baby arrives.

Henry Boettcher resuming as head of Carnegie Tech Drama School after two-year leave of absence.

Jules Field has departed after spending more than a month here for UI drumbeating "Prince" and "Francis."

Philadelphia

By Jerry Gaghan

Academy of Music, century-old concert hall, putting up a new \$25,000 curtain.

Rosalind Russell, Elliot Lawrence chirper, in town to wax commercials for brewing outfit.

RCA Victor will introduce its album, Deway Bergman's "Horoscope Suite," appropriately enough, at Zodiac Room.

Jack Lynch, host and general manager of Zodiac Room (Warburton Hotel) is in Jefferson Hospital for checkup.

Peggy Clarke, who dances with snakes and an alligator, broke all-time record during her week at Big Bill's musical bar.

Mrs. Humbert Pelosi, wife of head of Philadelphia La Scala Opera Co., is in Hollywood visiting her cousin Vic Orsatti.

National Concerts & Artists Corp. has asked Mae Desmond, local drama school head, to package a juve show to tour under NCAC auspices.

Juanita Hall led list of show people who turned out for Bobby Lyons' birthday party at Maxine's (10). Pianist-singer is in his fourth year at club.

Comedian Danny Richards and his son Danny, Jr., (juve filmer) planned in from the Coast to introduce the formers' new frau to the family here.

London

Gerald Kersh in town from Hollywood.

David Coplan planned out last week on a trip that will take in Canada, New York and Hollywood.

The Mack Triplets opened at the Astor Club last Monday, doubling from their current Palladium engagement.

Robert Stack here to appear in the Jay Lewis production of "The Gift Horse," which stars Trevor Howard and Sonny Tufts.

James G. Minter, head of Renown, flew to N. Y. over the weekend to set a deal for "Tom Brown's Schooldays" and "Scrooge."

Brian Reece, Robert Harbin, Sheena Harvey and Paula Marshall among the British contingent entertaining the troops in Korea.

Barbara Ann Scott plays Munich for two weeks as soon as she closes in Tom Arnold's "Rose Marie On Ice," at the Harringay Arena late in September.

"To Dorothy, a Son," current farce at the Garrick starring Yolande Donlan and Richard Attenborough, chalked up its 300th performance last Monday (13).

Gail Gail, who was bothered by the Royal Society for the Prevention of Cruelty to Animals, has overcome his troubles by giving the Society 40 chicks every week.

Duke of Edinburgh made life member of London tent of Variety Club at a Savoy luncheon last week. Membership certificate was presented by Chief Barker C. J. Latta.

Sale of Siegi's Club to Fausto Stocco has fallen through because of disagreement on terms. Instead, Stocco becomes general manager for Loufs Scott's Empress Club and Crystal Room.

Richard Conte, slated to star with Marie Oberon in Ivan Foxwell's "24 Hours in Life of a Woman," directed by Victor Saville for Associated British, has turned down offer because he is to appear in "The Gift Horse," pic for Jay Lewis Productions.

Hollywood

Lou Novas divorced.

Linda Brent divorced John Kellogg.

Sid Blumenstock in from Manhattan.

Mary Anderson planned to Acapulco, Mex.

Harry Keller vacationing at Laguna Beach.

Bob Kelley recovering from appendectomy.

Irv Adkins out of hospital after tonsillectomy.

George Bagnall vacationing on Balboa Island.

David Brian exonerated by a jury in a paternity case.

Samuel Goldwyn to Honolulu for three-week vacation.

Jud Conlon back from AFRA Minneapolis convention.

Pat Neal bought three Grandma Moses paintings for \$2,500.

Gene Autry planned to Springfield for Illinois State Fair.

Russell Nype reported for his film debut on the Metro lot.

Scott Brown elected veepee of Arizona Motion Picture Corp.

Frank Sinatra establishing residence in Nevada for a divorce.

Copp Collins drew an exec post in Bob Taplinger's Coast office.

Gary Cooper hospitalized in Santa Monica for hernia operation.

Marilyn Maxwell has a date with Michigan State Fair in September.

Paramount tossed a party to celebrate Cecil B. DeMille's 70th birthday.

Kathryn Grayson filed suit in Santa Monica to divorce Johnny Johnston.

Steve Cochran and Jim Brown guested at Navy Relief Carnival in San Diego.

Kitty Koster joined the Laura Wilke agency to handle talent and film properties.

Marion Davies tossed luncheon at Mocambo for 250 kids, including 70 orphans.

Marta Toren, Claire Trevor and Richard Greene are new clients of the Jaffe agency.

Irene Dunne arranging benefit dinner and fashion show for L.A. Orphanage Guild.

Robert Lord to Washington, D. C., for a month as civilian advisor to the Army.

Y. Frank Freeman, Jr., installed as commander of Paramount American Legion Post No. 557.

Louis B. Mayer in town after buying eight colts and five fillies for \$265,800 in Kentucky.

Carey Wilson addressed 60 foreign students at Claremont College on the influence of American pictures.

Paris

By Maxime de Belx

(33 Blvd. Montparnasse)

Gene Fowler working on blog of Red Skelton.

Opera Ballets slated to play the Velodrome d'Hiver.

Dick Aldrich here but finding little stage material to interest him.

Paris taxi meters being slowly adjusted to register the correct fare.

Mrs. Jacques Fath appearing at costume ball as a 1925 Mary Pickford.

Gilbert Comte in Paris from U. S. for a week for March of Time couturiers pic.

Bicycle marathon, Tour de France, biggest local sporting event, now finished.

Paris columnists busy keeping track of Spencer Tracy, here to huddle with Ruth Gordon and Garson Kanin on "Mike and Pat."

Edith Piaf stole the show at the Petits Lits Blancs ball. She got 15 curtain calls and was congratulated by Prince Pierre de Monaco.

Strictly political papers here are having a tough time. Populaire (socialist) had to reduce its size. Aube (Popular Republican Movement) has folded.

Lou Lober, whose appointment as head of United Artists for the Continent was kept quiet until the last minute at the request of Warners, to London and Rome.

If Sugar Ray Robinson plays "Respectful Prostitute," which George Alganman wants to bring to the cameras, he is not likely to ask anything except expenses because of the pro-Negro angle of the story.

Washington

By Florence S. Lowe

Morton Downey in to sing the national anthem at dedication of American Legion's plush new h.q.

Baynard Kendrick, author of "Lights Out," novel from which the Universal pic "Bright Victory" was adapted, in town to see his brainchild launched.

Bucks County (Pa.) Playhouse impresario Theron Bamberger in to o.o. "Fourposter," the Hume Cronyn-Jessica Tandy starrer at nearby Olney Theatre.

Pic Star Trek to B'way

Continued from page 1

Osborn, Louis Verneuil, S. N. Behrman, John van Druten and possibly Arthur Miller, George S. Kaufman (in collaboration with Abe Burrows) and Samson Raphaelson.

But while dramatists like Clifford Odets, Tennessee Williams, Moss Hart, Joshua Logan, Sidney Kingsley, Lillian Hellman, Mary Chase, Rose Franken and James Gow and Arnaud d'Usseau are undoubtedly collecting bales of notes or even wrestling with the actual writing of new scripts, there's little sign that they'll have anything ready to risk a backer's bankroll during the approaching campaign.

'Wagon' Due

In the musical field the only hot author prospects definitely due to brave the critics are Alan Jay Lerner and Frederick Lowe, whose "Brigadoon" set the first-nighters on their ears five seasons ago.

Their new fling is "Paint Your Wagon," in which Cheryl Crawford will bring James Barton back to the song and dance. But musical powerhouses like Rodgers and Hammerstein, Irving Berlin, Cole Porter, Frank Loesser and Arthur Schwartz apparently aren't whipping anything new to decrease unemployment in Chorus Equity.

Curious angle of the preponderance of serious play prospects in contrast to the likely dearth of musicals and comedies is that the latter categories have been decidedly the stronger grossers in recent seasons. Last season, in fact, the popular emphasis was overwhelmingly on tuners and laugh shows.

Among the producers, Leland Hayward, Herman Shumlin, the Playwrights Co., the Theatre Guild (if even half its announced projects materialize), Richard Krakeur, Gilbert Miller, Anthony Brady Farrell and John C. Wilson will be the most active, with such established managements as Lindsay and Crouse, Cheryl Crawford, Aldrich and Myers, the Shuberts, Kermit Bloomgarden, Joseph M. Hyman, Feuer and Martin, Burr and Pearson and Alfred de Liagre, Jr., slated to bring in at least one entry apiece.

There will again be a sizable crop of foreign imports, perhaps equaling last season's extensive but generally short-lived collection. By far the most promising prospects are the Laurence Olivier-Vivien Leigh twin productions of "Caesar and Cleopatra" and "Antony and Cleopatra," due for a limited engagement at the record straight-play top of \$7.20, under the joint sponsorship of Olivier and Gilbert Miller. The import lineup, from both London and Paris, will include both dramas and comedies, but no musicals.

The season's musical probables, in addition to "Paint Your Wagon," include the following:

"Top Banana," with book by Hy Kraft and songs by Johnny Mercer, starring Phil Silvers, to be presented by Michael Sloane and Paula Yone.

"Three Wishes for Jamie," with book adapted by Charles O'Neal and Charles Lederer from the former's novel, songs by Ralph Blane, to be presented by Albert and Arthur Lewis, currently trying out on the Coast with John Raitt, Marion Bell and Cecil Kellaway starred.

"Music in the Air," Reginald Hammerstein's revival of the 1932-33 hit by Oscar Hammerstein 2d and Jerome Kern, with Dennis King and Jane Pickens starred.

"Casey Jones," with book by Richard Flourney, music by Vernon Duke, lyrics by Sammy Cahn, to be produced by Krakeur.

"Shuffle Along," revised version of the 1920-21 Negro revue, to be presented by Irving Gaumont.

Other musical possibilities and their respective producers include "Cross Your Fingers," Arthur Klein; "Curtain Going Up," Daniel Melnick; operaetta edition of Puccini music, Milton Shubert; "Eight Cousins," Fred Finklehoffe; "Of Thee I Sing" revival, Chandler Cowles and perhaps Anthony Brady Farrell; "Golden Apple," Cheryl Crawford; "Three Bags Full," Leon J. Bronesky and Anthony J. Parrilla; "Having Wonderful Time," Leland Hayward.

More likely comedy prospects are as follows:

"Lace on Her Petticoat," Almee Stewart's London hit, being produced by Herman Shumlin.

"Nina," Samuel Taylor's adapta-

tion of Andre Roussin's Paris success, to star Gloria Swanson, with John C. Wilson presenting.

"Remains to Be Seen," by Lindsay and Crouse, with Jackie Cooper and Janis Paige as leads, Hayward, producing.

"Brass Ring," by Irving Elman, due for production by Joseph M. Hyman and Otto Preminger.

"Love and Let Love," by Louis Verneuil, bringing Ginger Rogers back to legit with Tom Helmore as leading man, being produced by Farrell.

"Gigi," the Anita Loos dramatization of a story by Colette, to be produced by Gilbert Miller, with George Cukor directing.

"When All Else Fails," by George Kelly, to be presented by Stanley Gilkey.

"Glad Tidings," by Edward Mabley, currently having a strawhat tryout tour with Melvyn Douglas and Signe Hasso costarred, as a presentation of Harald Bromley.

"Philemon Complex," L. Bush-Fekete adaptation of the Jean Bernard Luc original, to costar Ann Sothern and Robert Cummings, as a presentation by Krakeur.

"Out West of Eighth," by Kenyon Nicholson, produced by Courtney Burr and Malcolm Pearson.

"Never Say Never," by Carl Leo, to be presented by Albert H. Rosen and Lester Meyer.

Other comedy possibilities and their producers include "Border Be Damned," Eddie Dowling and John Golden; "Kin Hubbard," Tom Ewell and Philip Langner; "Little Screwball," Theatre Guild; "Love of Four Colonels," Guild; "Foreign Language," Guild; "Little Hut," John C. Wilson; "Let Me Hear the Melody," Walter Fried; "To Dorothy, a Son," Shumlin; untitled play by George S. Kaufman and Abe Burrows, Max Gordon.

The probable dramas, comedy-dramas and melodramas include the following:

"Seventh Floor," by Robert E. Sherwood, to be produced by the Playwrights Co.

"Barefoot in Athens," by Maxwell Anderson, another Playwrights presentation.

"Grand Tour," by Elmer Rice, also a Playwrights project.

"Sally Bowles," John van Druten's dramatization of Christopher Isherwood's "The Berlin Stories," to be presented by Gertrude May and W. H. Starcke, possibly with Burgess Meredith and Joan Greenwood as stars.

"One Bright Day," by Sigmund Miller, to be produced by Lindsay and Crouse, with Lindsay starred.

"Buy Me Blue Ribbons," by Summer Locke Elliott, to be presented by Jay Robinson.

"Saint Joan," a Theatre Guild revival of the Shaw play, with Uta Hagen as star.

"Dinosaur Wharf," by Joel Wyman, to be produced by Terese Hayden.

"Man, Beast and Virtue," adapted by Edward Eager from Pirandello, starring Alfred Drake, to be produced by Peter Lawrence.

"Point of Departure," Kitty Black's adaptation of Jean Anouilh's Paris success, with Dorothy McGuire prospective star and the Guild producing.

"Point of No Return," Paul Osborn's dramatization of the John P. Marquand novel, starring Henry Fonda in a Hayward production.

"Twilight Park," A. B. Shiffmiller to star Nancy Kelly, with Krakeur producing.

"Let Me Be Guilty," by Arthur Carter, to be produced by Paul Vroom and Irving Cooper.

"Samarkand," Jacques Deval's Paris click, to be presented by de Liagre.

"The Hollow," Agatha Christie's current London hit, to be produced by the Shuberts.

"Picnic," new William Inge play, to be co-produced by the Guild, Hayward and Joshua Logan.

Other straight-play possibilities and their respective producers include "Mary Shaw, Inc.," Cy Feuer and Ernest H. Martin; "Troubled Air," Feuer and Martin; "Man Who Made the Mountains Shake," Guild; "Time of the Cuckoo," Walter Fried; "In the Summerhouse," Oliver Smith; "Brother Cain," Bernard Hart and Anne Kaufman; "Requiem for a Nun," Lemuel Ayers; "Little Screwball," Guild; "Years Between," Bernard Hart; "Ceremony of Innocence," Maurice Evans; "O Perfect Love," Gant Galtner; "The Emporium," Jed Harris; "Minute Hand," Robert L. Joseph and Clifford Hayman.

OBITUARIES

WILLIAM RANDOLPH HEARST

William Randolph Hearst, 88, founder and head of the Hearst publishing empire, died Aug. 14 in Beverly Hills, Calif. His business career spread over more than 60 years during which he bought and founded newspapers, magazines, radio stations, a newsreel and film company.

A controversial figure throughout his life, Hearst influenced American manners and morals in the first half of the 20th century in his multiple role as editor, political figure and industrialist. The film "Citizen Kane," which Orson Welles made for RKO a few years ago, was an alleged biography of Hearst. Hearst condemned the pic in his newspapers, and the feud with Welles reached such heights that the latter's name was banned from the Hearst press.

Hearst owned a chain of 18 papers around the country (the Mirror and Journal-American in N. Y.), International News Service, King Features Syndicate, the American Weekly supplement and several magazines, including Hearst's Cosmopolitan, Good Housekeeping and Harper's Bazaar. One of his great financial failures was his film company, Cosmopolitan Features Corp., which was said to have cost him \$7,000,000.

Surviving are his wife, and five sons, George, William Randolph, Jr., John, David and Randolph Apperson.

GAETANO (TONY) GAUDIO

Gaetano (Tony) Gaudio, 66, Academy Award winner for his photography in the film, "Anthony Adverse," died in Burlingame, Cal., Aug. 9. He had retired five years ago after 39 years as a motion picture cameraman.

In 1936, when Gaudio won the award for "Adverse," three other films he lensed were on the "best ten" list, "The Story of Louis Pasteur," "Green Pastures" and "A Midsummer Night's Dream." He came to the U. S. in 1910 to work for Carl Laemmle and the Imp Co., which was then making films in N. Y., after gaining fame for his photography in the Italian version of "Quo Vadis."

In the early days of the screen, Gaudio was chief photographer for Douglas Fairbanks, Sr., and Mary Pickford. He was the first Hollywood cameraman to use a montage, produced in a Fairbanks pic, "The Mark of Zorro." Among the other stars for whose films he was behind the cameras were Norma and Constance Talmadge, Alla Nazimova, Clara Kimball Young, Richard Barthelmess, Gloria Swanson, Greta Garbo, Rudolph Valentino, Bette Davis and Edward G. Robinson. For the past several years he had been a commercial photographer.

His wife and four children, including Frank, a film cameraman, survive.

HARRY IRVINE

Harry Irvine, veteran actor, died Aug. 7 in Nyack, N. Y. He was known as "The Bishop of Broadway" because of the many clerical roles he played in a 40-year career.

One of Irvine's most recent ecclesiastical roles was that of the priest in "Anthony and Cleopatra," 1949. Previously he had played Bishop Fisher in "Anne of the Thousand Days," the Dutch Reformed Church minister in "Skipper Next to God," and the biblical Lazarus in "Dear Judas." He also played a dean in "Trio," the Archbishop of Rheims in "Joan of Lorraine," a clergyman in "Arsenic and Old Lace," Dr. Lloyd in "Life With Father," a bishop in "Class of '29" and the Archbishop of Canterbury in "Murder in the Cathedral."

Irvine appeared in Max Reinhardt's original London production of "The Miracle" before coming to the U. S. in 1915 with Sir Johnston Forbes-Robertson. He joined Walter Hampden in "Hamlet" and remained with the latter for four years, the last three of which he spent directing Hampden productions. He operated a summer theatre in Maine for 12 years. In 1942 he penned "The Actor's Art and Job."

TOM KENNEDY

Tom Kennedy, 64, onetime actor but subsequently a talent agent and radio-TV packager, died of leukemia Aug. 10 at his summer home in Seabright, N. J.

Originator of the radio-TV show, "Break the Bank" (NBC), for which he received a weekly royalty,

Kennedy early in his career teamed with his first wife in a vaudeville comedy act known as Kennedy & Burt. Mrs. Kennedy died soon after the birth of their son, Tom, Jr., now an Air Force captain stationed in Alaska, and Kennedy became an agent. At one time he handled a number of name personalities, including Red Skelton and Beatrice Kay. It was his early agenting of Skelton, around 1930, that helped project the comedian to notice. Kennedy eventually made a settlement with the William Morris Agency when the latter took over the comedian.

Kennedy composed "The Voice of RKO," one of the first radio theme songs, which he also sang on a radio program produced by RKO in the '30s.

Survivors include his second wife, former performer Mildred "Mickey" Feeley in addition to his son and four sisters.

EDWARD KLEIN

Edward (Eddie) Klein, 50, for more than 15 years one of Pittsburgh's leading nitery owners, died in Los Angeles Aug. 11 of a heart attack. Although in poor health for some time, he was active as manager of a Coast tavern at his death.

After graduating from Duquesne U., where he was a football star, Klein entered the cafe biz and in late prohibition days operated the elaborate Villa Royale, the first Pitt bistro to bring in name bands. After repeal, Klein took over the old Saunders Inn, renamed it the Patio and ran it as a summer outdoor place. He later opened a downtown spot, the Tavern, which had a brief career. In 1944, Klein moved to California, where for seven years he managed a bar-grill for a chain outfit. A niece, Mizzi Steiner, is active in Pittsburgh TV.

ARTHUR MARGETSON

Arthur Margetson, 54, English actor familiar to U. S. audiences, died in London Aug. 12 after a long illness. He was last seen on Broadway as Arthur Pomfret in "Clutterbuck," which closed in June, 1950.

Among other plays in which he was seen here in featured or starring roles were "Mainly For Lovers," in 1936; "A Case of Youth," 1940; "Claudia" and "Theatre," 1941; "Life With Father," 1946; and "The Play's the Thing," 1948. He first appeared in New York in "The Passing Show of 1922."

Margetson began his stage career in London at the age of 20 and three years later was Elsie Janis' leading man in "It's All Wrong." Miss Janis is believed to have influenced him to come to the U. S.

DRUSILLA WILLS

Drusilla Wills, 66, British actress, died in London Aug. 11. Miss Wills appeared in New York in 1929 at the Eltinge Theatre in "Murder on the Second Floor" and American audiences saw her again in 1948 in the British pic, "Champagne Charlie."

In almost 50 years of stage and screen appearances, she played most of London's theatres and toured extensively in England. Among her roles were Curtis in "The Taming of the Shrew," Lizzie Allen in "The Bat" and Mrs. Badger in "The Young Person in Pink."

BILLY ORVILLE MORAN

Billy Orville Moran, 66, former circus trouper, died of a heart attack in Kansas City, Aug. 4. He had been in show business about 50 years, 20 of them with Ringling Bros. Circus and about 30 as publicist for the Orpheum and Pantages circuits. Recently he operated the Billy Moran School of Commercial Art. At one time he operated a museum show in the old church building on the present site of Kansas City's Hotel Muehlebach.

He is survived by his wife.

HARRY HERVEY

Harry Hervey, 50, playwright-film scripter-novelist, died Aug. 12 in New York. Among his books are "The Damned Don't Cry," "School for Eternity," "The Veiled Fountain" and "Barracoon." He wrote the play "Congai" in collaboration with Carlton Hildreth. His screen credits include "Shanghai Express," "Road to Singapore" and "Devil and the Deep."

His mother survives.

CLARENCE S. TROWBRIDGE

Clarence S. Trowbridge, 65, manager of the Salt Lake City office of United Artists Corp., died

of a heart attack in that city, Aug. 5. He had been associated with UA since its founding in 1919. He came to Salt Lake City eight years ago, from Portland, Ore.

Surviving are his wife, a daughter and a sister.

QUINCY BRACKETT

Quincy A. Brackett, 66, founder and former prexy of WSPH, Springfield, Mass., died in Longmeadow, Mass., Aug. 12. Brackett founded the radio station in 1935 and was its topper until last spring, when he went into semi-retirement as veepee. He was an assistant to Dr. Lee DeForest, inventor of the radio tube, from 1907-10.

A wife and daughter survive.

CLARA ALICE HALL

Mrs. Clara Alice Hall, 85, former actress, died Aug. 8 in Modena, Ill.

With her husband, Col. Don C. Hall, a retired actor, she toured in "East Lynne," "Ten Nights in a Barroom" and "King Richard III." During the Columbian Exposition of 1893 in Chicago, their company appeared in "Rudolph The Crippled."

MAE DONNELLY FREEBORN

Mae Donnelly Freeborn, 64, former musical comedy actress, died Aug. 8 in Bethel, Conn. She had appeared with the late Sam Bernard in Winter Garden revues in N. Y. and in other musical shows. She was married to Cassius M. C. Freeborn, composer.

Surviving besides her husband are a daughter and two sons.

MRS. H. B. SERLY

Mrs. Hermina Baranyl Serly, 82, former operatic singer, died Aug. 9 in New York. In the early 1900s she sang in Europe with various opera companies, of which her late husband, Lajos Serly, was conductor. She was the mother of Tibor Serly, composer-conductor.

Another son and three daughters survive.

BERTA GERSTER-GARDINI

Berta Gerster-Gardini, singing teacher and operatic coach, died Aug. 7 in New York. She was the daughter of the noted soprano, Etelka Gerster.

She was married to Walter Kirchoff, tenor, and later to Fritz Reiner, symph. orch. conductor, whom she divorced in 1930.

CLYDE WESTOVER

Clyde Westover, 77, former screen writer, newspaperman and magazine contributor, died Aug. 6 in Hollywood.

He was once president of the San Francisco Press Club and later conducted a theatrical agency in Hollywood with his niece, Lottie Horner, his only surviving relative.

FREDERICK J. WHEELER

Frederick J. Wheeler, 73, retired baritone, died in Yonkers, N. Y., Aug. 7. He appeared as a soloist with Victor Herbert and Walter Damrosch, among others, and toured the Redpath Chautauqua circuit. He retired in 1930.

A daughter and a sister survive.

BILL O'BRIEN

Bill O'Brien, 58, former vaude performer, died Aug. 2 in Poughkeepsie, N. Y. From 1917 to 1930 he appeared with the Al G. Fields Minstrels. Later, he toured vaude as part of a dancing team with Jack Hanley.

His wife and daughter survive.

TOM ROBY

Tom Roby, 57, for many years assistant manager of the Washington and Orpheum Theatres, Quincy, Ill., died of a heart attack July 27 in Quincy.

He had been in ill health for more than a year.

HARRY E. BASON

Harry E. Bason, 53, ex-vaude pianist and musical director of Station WIRE, Indianapolis, from 1937 to 1945, died in that city Aug. 10. Bason also played with old Gene Goldkette orch.

Sister survives.

OSWALD BEMAND

Oswald Bemand, 60, who for a number of years had a bird act in vaude, died Aug. 9 in New York. Bemand recently played the Palace Theatre, N. Y.

His wife survives.

PETER STARK

Peter Stark, 76, former acrobat, died Aug. 7 in Brooklyn. He was the last surviving member of the Stark Bros., oldtime aerialist

troupe, who appeared in vaude and al fresco.

A sister survives.

Kathleen Schultz, 22, traffic manager for WHKK, Akron, O., was killed Aug. 7 when the car in which she was riding collided with a truck 10 miles southeast of Wooster. Parents and three brothers survive.

Geraldine Musgrave Raney, office staffer for Astor Pictures, died in Dallas recently. She was employed in Dallas by Sack Amusement Co. for five years before joining Astor.

Frederick J. Windisch, 72, retired theatrical pressagent and newspaperman, died Aug. 9 in Plainfield, N. J. He handled Poli's Theatrical Enterprises in the early 1900s.

Joseph Weiss, 76, owner of Liberty and Capitol Theatres, McKeesport, Pa., died July 19 in that city. Survived by son, Bill Weiss, who has been managing the houses.

Mother, 90, of James Balmer, general manager of the Harris Amusement Co., Pittsburgh, died in that city July 29 after a long illness.

Harry Farnsworth MacPherson, 69, director of early-day silent pictures, died Aug. 5 in Sawteille, Calif., as a result of an auto accident.

Joseph Coffman, 65, who with his brother, Verne, operated the Lyric, Moweaqua, Ill., for 30 years, died of heart trouble there Aug. 2.

Infant son of Barbara Kinder McCallum, of radio's singing Kinder Sisters, died in Pittsburgh July 27.

Vincenzo R. Pometti, 56, manager of the Los Angeles Philharmonic Orchestra, died Aug. 5 in Hollywood.

Mrs. Sara Winslow DeBekker, former columnist of The Brooklyn Eagle, and a music critic, died Aug. 9 in Covington, Ky.

Father of David Rose, composer and orchestra conductor, died in Chicago Aug. 12.

Mrs. Theresa Hightower, 55, employed for 15 years at various picture exchanges in Dallas, died in that city Aug. 3.

Mother of Sadie Johnson, booker for the St. Louis Amusement Co. died Aug. 3, in St. Louis.

Father of Peter Adams, stage and screen actor, died Aug. 6 in Pasadena, Calif.

Lee Gladson, 70, former scenic artist at Warners, died Aug. 5 in Ontario, Calif.

Mother of Sid Shalit of N. Y. Daily News radio-TV department, died in New York, Aug. 10.

Herbert Mallett, 71, former tenor and retired choirmaster, died Aug. 10 in New Rochelle, N. Y.

Mrs. Edna Munsey Dillon, 59, light opera and musical comedy singer, died in New York Aug. 11.

Don Woods, 54, manager of Warner Bros. Film Exchange in Detroit, died in that city, Aug. 5.

New Acts

Continued from page 20

and "El Relicario" in rich, powerful tones. She sells well, but errs in not adding a pop ballad to her repertoire. It would afford a welcome change of pace. *Gilb.*

DOLLY BARR

Roller-Skating-Acro 6 Mins.; Full Palace, N. Y. Dolly Barr has a novel roller-skating turn that works in some baton-twirling as well as acrobatic stuff. Garbed in blouse and shorts, she opens with conventional skating, then shifts into her baton and gymnastic routines.

While twirling the stick, Miss Barr simultaneously does a few somersaults. Gal also walks on her hands and, for a bowoff, drops from a handstand to a full split. Hers is a good sight act that could be improved with a trifle more poise and showmanship. *Gilb.*

MARRIAGES

Alice Gershon to David Wallace, New York, Aug. 11. Bride is CBS staff writer; he is public opinion research consultant with the National Production Authority.

Mrs. Eleanor Cederholm Church to James (Bus) Watson, Plainfield, N. J., Aug. 11. Bride is the former wife of Mayor Stanley W. Church of New Rochelle, N. Y.; he is a member of the Hal McIntyre orch.

Emily F. Hosmer to Marc Daniels, San Francisco, Aug. 10. He's a TV director for CBS in Hollywood.

Gertrude Walker to Charles Winninger, Juarez, Mexico, Aug. 10. He's the veteran stage, radio and film actor.

Margaret Hartigan to Richard Mooney, New York, Aug. 10. Bride is director of RCA Victor Red Seal publicity; he's connected with Lewisohn Stadium, N. Y., and is a former American League baseball player.

Virginia Savage to Roger Wise, Aug. 11, Lima, O. Groom is promotion director of WRFD, Worthington, O.

Trudy Blum to Norman Kassell, Aug. 2, Chicago. Bride is office manager of Minsky's Rialto Theatre there; groom is former advertising manager of Essaness Theatre circuit.

Shirley Kerr to Tom Noland, Pittsburgh, Aug. 11. Bride on KDKA staff there.

Marilyn Bender to Cpl. Jay Fineberg, St. Louis, July 14. Groom's the son of Sam Fineberg, Pittsburgh theatre supplier.

Kathryn Tice to Donald Knaell, Winchester, Va., July 13. Bride's the daughter of George Tice, manager of Columbia exchange in Pittsburgh.

Moura Lympny to Bennett Korn, London, Aug. 10. Bride is a concert pianist; he's a N. Y. radio ad exec.

Joan Winfield to John M. Lucas, Santa Monica, Calif., Aug. 9. She's actress, he's screen writer.

Flo Parker to Charles Quesenberry, Pittsburgh, Aug. 8. Groom's a band leader under name of Don Charles; bride is his accordionist.

Beth Lockerbie to Esse Ljungh, Toronto, Aug. 8. Bride is stage and radio actress; groom is drama producer for Canadian Broadcasting Corp.

Sandra Scott to George Salverson, Toronto, Aug. 10. Bride is radio actress; groom is scripter for Canadian Broadcasting Corp.

BIRTHS

Mr. and Mrs. Richard Davis, son, July 29, Chicago. Father is Foote, Cone & Belding agency radio-TV director; she is former television actress.

Mr. and Mrs. William Kroske, daughter, Pittsburgh, July 25. Father's an announcer at WMCK there.

Mr. and Mrs. Alvin Brandt, son, Jersey City, Aug. 9. Father is on national staff of American Guild of Variety Artists.

Mr. and Mrs. F. D. Moore 2d, son, Pittsburgh, July 21. Father's the son of F. D. (Dinty) Moore, district sales chief for WB in Pitt.

Mr. and Mrs. Randall Hayes, daughter, Pittsburgh, Aug. 6. Father's on managerial staff of Copan ntery there.

Mr. and Mrs. William G. Lotts, son, Pittsburgh, Aug. 6. Father's on WDTV staff there.

Mr. and Mrs. Nat Linden, daughter, Hollywood, Aug. 5. Father is radio and TV producer.

Mr. and Mrs. Richard Wilder, daughter, New York, July 31. Mother is legit actress Doreen Lang; father is actor.

Mr. and Mrs. Adrian K. Roberts, son, Burbank, Calif., Aug. 4. Father is television director.

Mr. and Mrs. Bob Williams, daughter, Hollywood, Aug. 9. Father is a studio flack.

Mr. and Mrs. Albert Rains, daughter in Dallas, recently. Father is a shipper for RKO Film Exchange there.

Mr. and Mrs. John J. Bergen, son, New York, Aug. 10. Father is veepee and secretary of Wld's Films and Film Folk, Inc.

Mr. and Mrs. Julian Goodman, son, Arlington, Va., Aug. 3. Father is Washington network news chief for NBC radio.

Mr. and Mrs. Bill Cowan, daughter, New York, Aug. 14. Mother is radio-TV writer Barbara Booth; father is former vaude booker and agent.

Solmsen To Do Italian Prod.

Rome, Aug. 7.

Rudy Solmsen, producer and foreign film distributor, starts his all-Italian production, "Girls of Piza di Spagna" Aug. 20. The story by Sergio Amidei concerns young working girls on Rome's nted Spanish square. Luciano Emmer will direct.

Solmsen has signed Lucia Bose. All shooting will be done here with exteriors made on Rome's streets.



Peggy

Ray

RYAN ★ McDONALD

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HERMAN HOVER

for a wonderful
Ciro's engagement!

TO THE PRESS

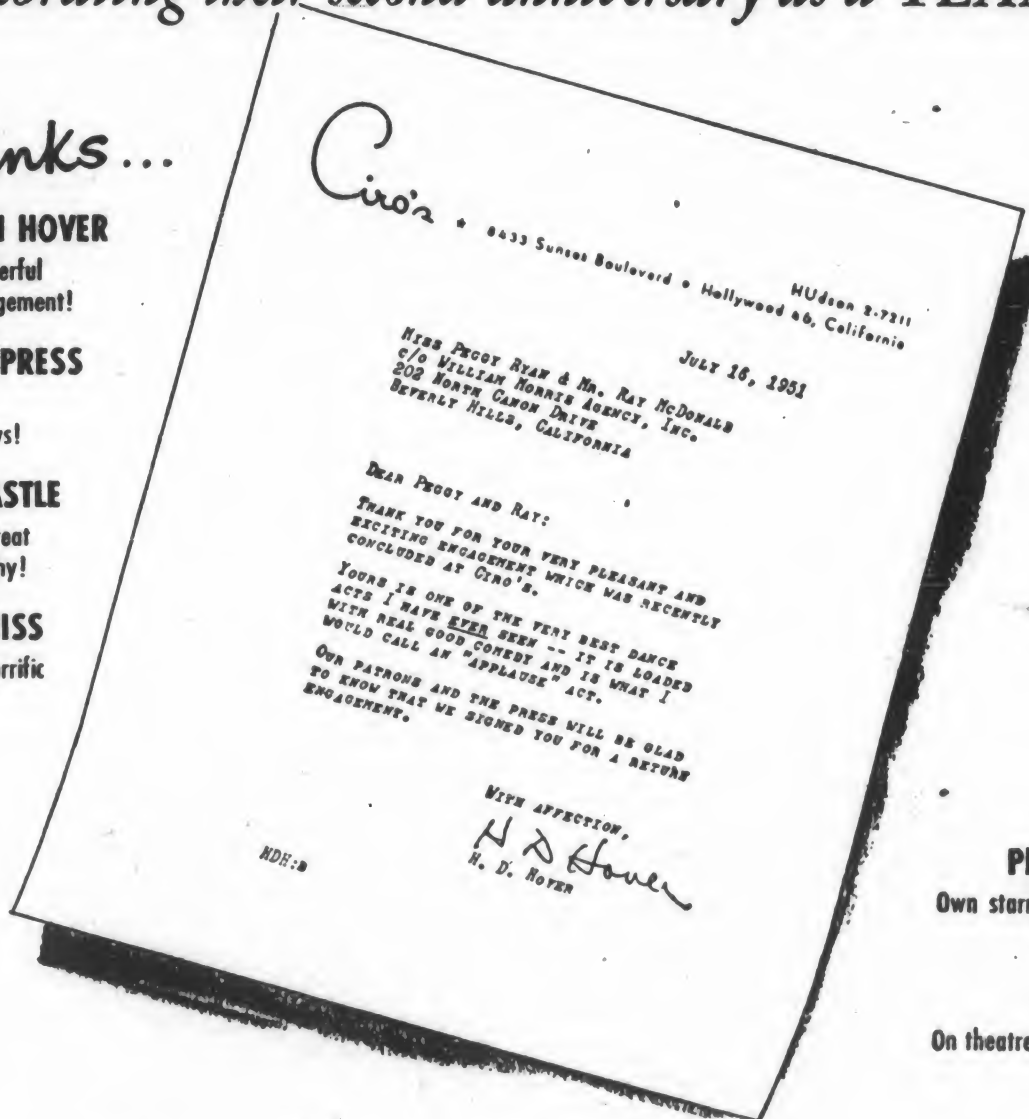
for your
kind reviews!

NICK CASTLE

for your great
choreography!

BOB WEISS

for your terrific
publicity!



PREPPING:

Own starring TV Show
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